WINTER WAS HARD

WINTER WAS HARD

A R T E T

KRONOS QUARTET WINTER WAS HARD

(Variations for Voice, String Quartet and Turntables) Christian Marclay, turntables

Ohta Hiromi, voice

Original texts by Reck

7559-79181-1

David Harrington violin John Sherba violin Hank Dutt viola Joan Jeanrenaud cello





in collaboration with Kronse Quartet, Christian Marcley and Ohta Hirami

Mor vande uoo och ned på brödlådan

Vintem var hård, vintem var hård

There wasn't much for the ducks Mother turned the breadon upside down The ducks quacked and seemed dissatisfied

Winter was hard, winter was hard Even money was frozen in the bank. every other Saturday.

わたしの記憶は SLASHする わたしとあなた 汗と汗 キーン キーンのスローモーション 耳にひびくの きりがなく カラー からの カラー

流れている 包まれて 何かがおきる

彼はとても美しい だから わたしは うまくやれる 待っているわ on the brack そろそろ目を覚ます のどの過ぎとため包と 眩しくて 目がくらむ いたみと かがやきと

なめたり かじったり ... まるかじり

Close my eyes Take deep breath My memoras stock

You and I, sweat and sweat Keeeen keeen slowmation In my ears.. endless echoes color .. empty... colors

Sitting still, listening still Flowing, wrapped within Something happens

He is coming. So beautiful So I can do it well I'm waiting on the beach

Soon I awake Thirst and sigh Pava strine

Llick Lonaw Lidevour



Produced by Judith Sherman and Kronos Quartet

Recorded November 1987 at Methuen Memorial Music Half, Methuen, Massachusetts Engineer: John Newton Mastering: Robert C. Ludwig Art direction and design. Kosh Photography. Michele Clement Executive Producer: Robert Hurwitz

Winter Was Hard Produced by Judith Sherman and Kranos Quertel

Engineers. Howard Johnston and John Newton

Produced by John Zern

by Howard Johnston, and at Metal Box Studio, Tokyo, Japan by Ono Sergen

DIGITAL RECORDING 9 79181-1



Side Two 1. BELLA BY BARLIGHT (1984-85) (2:47) John Lurie (b. 1952 Minneapolis, Minnesota) 2. FOUR FOR TANGO* (1987) (4:41) Aster Piezzaile (b. 1921 Mar del Plata, Argentina) 3. QUARTET NO. 3 (1983) (19:06) Alfred Schnittke (b. 1934 Engels, Russia) Andante Samuel Barbar (b. 1910 West Chester, Pennsylvania; d. 1981 New York, New York) 4. ADAGIO (1936) (7:09) 5. A 000R IS AJAR (1988) (0:37) Trad. (arr. Kronos) "Written for Krance | Originally released on Sphilose, Monasuch 76172 subject to channel particular DNNs/Region/Volumes Associa A Diverse of Water Communication for A Briefeld Place New York New York (6): 1979 Suiter Bullevier Lee Angeles Collection 8 & 6 (100) Elektro (Asylval Venesco) Becard,

Vatalie

SOPHISTICATED LADY (She's A Different Lady) Cole) ASCAP BMI 3:35 , inc. 'Chappell & Co., Inc. Cole-arama Music QUE SER. (J. Livingston-R. Evans) ASCAP 7:36 Artists Music, Inc. LOVERS (Jackson - Yancy - Cole) ASCAP BML 3:10 Jay's Enterprises, Inc. Chappell & Co., Inc. Colegarama Music PM CATCHING HELL (Living Here Alone) (C. Jackson-M. Yancy) ASCAP 7:28 Jav's Enterprises, Inc. Chappell & Co., Inc. MR. MELODY (C. Jackson-M. Yáncy) ASCAP 3:33 Jay's Enterprises, Inc./Chappell & Co., Inc. THIS WILL BE (An Everlasting Love) (C. Jackson - M. Yancy) ASCAP 3:16 Jay's Enterprises, Inc./Chappell & Co., Inc. PARTY LIGHTS (Tennyson Stephens) BMI 4:58 Utom Publishing Co. I'VE GOT LOVE ON MY MIND (C. Jackson-M: Yancy) ASCAP 7:52 Jav's Enterprises, Inc./Chappell & Co., Inc. LUCY IN THE SKY WITH DIAMONDS (J. Lennon-P. McCartney) BMI 8:06 Maclen Music, Inc. INSEPARABLE (C. Jackson-M. Yancy) ASCAP 2:51 Jay's Enterprises, Inc. Chappell & Co., Inc. CRY BABY (B. Russell-N. Mead) BMI 5:09 Robert Mellin Music Publishing Corp. Writtenhouse Music CAN WE GET TOGETHER AGAIN (C. Jackson - M. Yancy) ASCAP 4:00 Jay's Enterprises, Inc./Chappell & Co., Inc. I CAN'T SAY NO (C. Jackson-M. Yancy) ASCAP 6:28 Jay's Enterprises, Inc./Chappell & Co., Inc. SOMETHING'S GOT A HOLD ON ME (Woods-James-Kirkland) BMI 4:32 Big Seven Music Corp. BE THANKFUL (C. Jackson-M. Yancy) ASCAP 7:32 Jay's Enterprises, Inc./Chappell & Co., Inc. (C. Jackson-M. Yancy) ASCAP 7:08 Jay's Enterprises, Inc./Chappell & Co., Inc. Produced by CHARLES IACKSON, MARVIN YANCY & GENE BARGE for Jay's Enterprises, Inc. Executive Producer Larkin Arnold Original Arrangements by Gene Barge & Richard Evans Arrangements readapted for live performance by Don Hannah Orchestra Conducted by Linda Williams Recorded live at Universal Amphitheatre/Universal City, Calif. — August 1977 & Latin Casino/Cherry Hill, New Jersey — March 1978° Engineered by Ray Thompson for Wally Heider Filmways *Engineered by Barney Perkins Re-mixed at ABC Studios, Los Angeles Mixing Engineers: Zollie Johnson & Barney Perkins Edited by: Zollie Johnson, Barney Perkins, Gene Barge, Charles Jackson & Marvin Yancy Mastered by Wally Traugott, Capitol Records Recording Studio Background Vocals: Sissy Peoples, Anita Anderson, Michael Wycoff and Wayne Habersham Natalie Cole Rhythm Section Universal Amphitheatre, Universal City: Keyboards/Linda Williams, Michael Wycolf Drums/Ted Sparks, Percussion/Wayne Habersham, Bass/Bobby Eaton, Guitar/Andy Kastner Latin Casino, New Jersey: Percussion/Louis Palomo, Guitar/Charles Bynum Orchestra Contractor: Latin Casino, Cherry Hill, New Jersey Louis Krause Orchestra Contractor: Universal Amphitheatre, Universal City Jules Chaikin Spiritual Advisor/Janice Williams Personal Manager/Kevin Hunter Album Design: Kathy Morphesis

Natalic and her producers; Chuck and Marsin, wish to express thanks to Letter Smith, Elhen Codela, Willb: Wills, kip fasher, Barney Irefain, Zollic Johnson, Wally Traugert, Larkin Armold, Karen Mouton, Kewin Hunter, Larry Rohbins, Elizabeth Hockshill, Ernest Fugner, Barbara Berech, Gene Barge, Richard Evans, Bhaskar Monon, Don Zimmermani, Danny Branson, The Universal Amphithestre Orchestra, Charles Gerson, The Larly Cashio Orchestra, The Wongleid Auditiones.

giving us the gift of love.

Promotional Staff, DI's everywhere; and special thanks to Carol Cole, Evelyn Coles,

Maria Cole (My Mom), Janice Williams (My Spiritual Advisor) and The Almighty God for











2RECORD

RECORD ONE Side A

TROMBONE POLKA
(R. Henry)
HORSE BACK — POLKA
(P. Pantaluk)
STASHU PANDOWSKI
(R. Carlylell. Pincus)
HI THERE — POLKA
(R. Henry)
SUGAR BABY — POLKA
(R. Henry)
SAXOPHONE OBEREK

(R. Henry) Side B

DOMINIO POLKA
(R. Henry)
LINDY - POLKA
(W. Obzul)
BABY - OBEREK
(R. Henry)
DING DONG - POLKA
(G. Dana)W. Dana)
THE CONNECTICUT YANKEE - POLKA
(Traditional)

Vocal: EDDIE SKINGER

RECORD TWO

ROLLER SKATING POLKA
(R. Henry)
PLAY BALL — POLKA
(R. Henry)
DYNAMITE POLKA
(R. Henry)
HOMERUN POLKA
(R. Henry)
DEEP SEA POLKA
(R. Henry)
LIGHTHOUSE OBEREK
(R. Henry)

Side B

DREAM VALLEY — POLKA
(R. Henry)
HOT TOMATO — POLKA
(K. W. Obzut)
HUMDINGER OBEREK
(R. Henry)
FARMER'S POLKA
(R. Henry)
EARLY BIRDS — POLKA
(W. Obzut)
GREEN GARDEN — OBEREK
(R. Henry)

POLKA WITH RAY HENRY AND THE CONNECTICUT BRASS

OTHER TWO-RECORD SETS



D598-1 LET'S HAVE A POLKA PARTY



D598-2 A DANCE DATE WITH EDDIE ZIMA



D598-3 THE GOLDEN HITS OF FRANK WOJNAROWSKI



D598-4 BALLROOM POLKAS



D598-5 POLKA WITH RAY HENRY AND THE CONNECTICUT BRASS



D 598-6 SONGS FOR MOTHER/MATKA

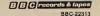


BBC records & tapes

Uiennese Sonatas For Uiolin And Piano Mozart - Beethoven - Schubert

played by Norbert Brainin (violin): Camar Crowson (piano): Lili Kraus (piano)





Records produced by Leo Black and co-ordinated by Sylvia Cartner. Sleeve design and photography by Paul Chave. CBBC, London 1978

Vsolin supplied by J. P. Gurvier & Co. Ltd.

RECORD ONE

THREE MOZART VIOLIN SONATAS Norbert Brainin and Lamar Crowson

SIDEA Band 1 SONATA IN EMINOR (K. 304)

1st Movement: Allegro 2nd Movement: Tempo di nunuetto

Recorded on December 22, 1964. First broadcast on November 23, 1965.

Band 2 SONATA IN F MAJOR (K. 377)

1st Movement: Allegro 2nd Movement: Andonte

Recorded on December 20, 1964 First broadcast on November 23, 1965.

SIDEB Band 1

SONATA IN F MAJOR (K. 377) Rand?

SONATA IN A MAJOR (K. 526) 1st Movement: Molto ollegro 2nd Movement: Andante

Recorded on December 22, 196-. First broadcast on November 23, 1965

All three sonatas were recorded in Studio 3, Maida Vale, one of the three Maida Vale studios used in the 1960's for recitals and chamber-music. The studio was then a good deal "warmer" in sound than now; it is currently used mainly for Radio 2 shows.

RECORD TWO

MOZART-SCHUBERT-BEETHOVEN Norbert Brainin and Lili Kraus

SIDEC MOZART: SONATA IN F MAJOR (K. 376) 1st Movement: Allegra

2nd Movement: Andant 3rd Movement: Randoous Allegertto area loso

Recorded in Studio 3, Maida Vale on April 13, 1965. First broadcast on December 12, 1965.

Band 2 SCHUBERT: SONATINA IN G MINOR (D. 408) 1st Movement: Allegragium
2nd Movement: Andanie

Recorded on June 9, 1966 in Studio 2, Maida Vale, which is still one of the principal chamber-music studios, having changed little in its acoustics. First broadcast on October 19, 1966.

One of three short sonatas composed when Schubert was 19, and nawadays invariably referred to as 'sonatinas.'

SHIED Band 1

SCHUBERT: SONATINA IN G MINOR (D. 408) 3rd Movement: Mennetto
4th Movement: Allegra Moderato

BEETHOVEN: SONATA IN G MAJOR, Op. 30, No. 3 1st Movement: Tempo di minuetto

(ma molto moderato e grazioso) 2nd Movement: Allegro vivoce

Recorded on November 11, 1967. First broadcast December 29, 1968

The recording took place in the Memorial Hall, Farringdon The recording too, a place in the building which in its time saw a variety of events—for example, the very first World Table Tennis Champjonships, held there in 1926. For many years the BBC had the so of the top floor, invariably known as The Faringson's studies with great atmosphere, somewhat Spartan toilet arrangements and a fabulous acoustic. It was equally ideal as a home for 'Friday Night is Music Night' and for infinite chamber-music such as this. We did 'this 'we' morning recitals there, during which the not-so-distant hoot, morning recials there, during which the not-so-distant hoot, attier or whist from a train pain given for or out of Holborn Vaddets station might from time to time be detected in the Vaddets station might from time to time be detected in the hough the piece is, indeed, high-spirited enough without. It was the last of three, Op. 30. a companion set to the three piano sonates Op 31, composed during Betchevor's early thirties, between the 1st and 2nds ymphonics. In each set the Comign work showsome factor thirs remarkable senies of

All the performances on these records were originally produced for the BBC Third Programme by Leo Black, who has also written the sleeve notes

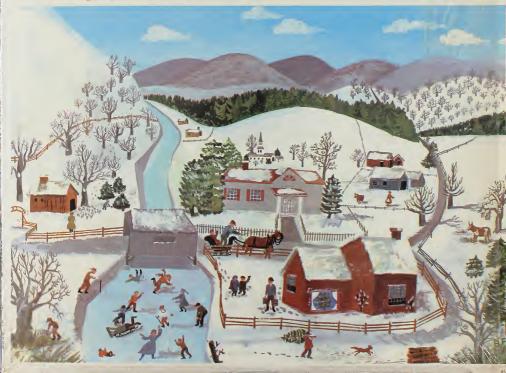
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THE GOUNTRY SIDE OF GHRISTMAS

Sue THE COUNTRY SIDE
BUCK OWENS * SONNY JAMES * GLEN CAMPBELL
FERLIN HUSKY * ROY ROGERS

Side²ALL-TIME FAVORITES: (in the maddlonal style)
AL MARTINO * THE KOREAN ORPHAN CHOIR
THE ROGER WAGNER CHORALE
THE HOLLYWOOD POPS ORCHESTRA







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SIDE ONE THE COUNTRY SIDE OF CHRISTMAS

- 1. Medley: SILENT NIGHT/THE FIRST NOEL SONNY JAMES 2. SILVER BELLS-FERLIN HUSKY
 - 3. THERE'S NO PLACE LIKE HOME-GLEN CAMPBELL
 - 4. I'LL BE HOME FOR CHRISTMAS ROY ROGERS
 - 5. BECAUSE IT'S CHRISTMAS TIME BUCK OWENS

SIDE TWO ALL-TIME FAVORITES IN THE TRADITIONAL STYLE

1. Medley: JINGLE BELLS/UP ON THE HOUSETOP/JOLLY OLD ST. NICHOLAS THE HOLLYWOOD POPS ORCHESTRA conducted by WILLIAM LOOSE 2. O COME ALL YE FAITHFUL - AL MARTINO



3. WE THREE KINGS-THE ROGER WAGNER CHORALE 4. HARK! THE HERALD ANGELS SING - THE KOREAN ORPHAN CHOIR 5. JINGLE BELLS-THE ROGER WAGNER CHORALE



Program Director: FRNEST K. DOMINY















oldier of the line how does it feel
You're far away from home polishing sleel
The sun moves in between the mountain and sky
as dawn puts out its fingers splitting them wide

Soldier of the line what do you know About the other side they never show They must be well disguized biding their time Their armour well prepared so nothing will shine

Soldier of the line would you kill me There's something in your eyes stopping you see They're cloudy and you turn your head away What's that rolling down your face are you okay

Hold back those tears from your eyes Don't show those feelings inside You're in a murderous playground War games on a caste wall You're in a murderous playground Crossed out if you dare to fall

Soldier of the line it isn't fair You're bleeding deep inside nobody cares Your flag and lance stand proud splintered and red No movement in the field the crows will be fed

Soldier of the line you've come to the end You'll never get to see your mother again Some unfamiliar place you're gonna stay An unromembered name an unforgettable day

ON THE EDGE OF THE WORLD

n midnight skies burn on many stories untold On icy nights winds blow that touch overyone You still think you are so afar away But you'll pay the dearest price of us all 'Cause you stand on the edge of the world And you're dreaming all your precious time away Dreaming all your precious time away Dreaming all your precious time away

Morning comes so soon too bright in your eyes Talking to yourself you don't even try There alone where no one bothers you You can sisy a thousand miles from us all 'Cause you stand on the edge of the world And you're dreaming all your precious time away Dreaming all your precious time away Dreaming all your precious time away

And in this world you sleep ignoring Another night has passed This endless sleep might be rewarding Don't let it be your last

THE SPIRIT

on't place your trust in foolish promises sworn Nor cryptic message scrawled upon every wall Street corner justice beware. Street corner justice beware the street corner for the shallow verse once read means nothing at all Nor fearful gestures made for instant recall in lies your heart will not share. The spirit inside you used without care

Recorded during July 1880 at The Town House Studios, Iondon, England. Produced & Engineered by Jeff Glizman. Assistant Engineere Steve Prosuge. Mixed at Axis Sound Studios, Atlanta, Gs., USA. Mastered at Sterling Sound, New York, Words and Music by Tony Clarkin. Arranged by Magnum.

Special thanks to: Jet Records, Rodney Matthews (Sleove design & artwork) Peter Webber (Equipment hire) and our crew—L. J. Rock, Alan Caves, Gorry, Pete & J.D.

"Write to Magnum" 2 Tame Street, Kettlebrook, Tamworth, Staffs, Sand Jaron S.A.E. The spirit that guides you follow it through To the spirit inside you always be true You know you'll despair If the spirit inside you is used without care

The battlefield of glory pales into rust The river flows much thicker fed by each thrust The river flows much thicker fed by each thrust No entit beated you everywhere. Let not your head be turned by tainted roward And dreams of fortune won forever to hoard Your conscience could not repair. The spirit inside you used without care

'Cause it will be your shelter help you how to decide And it will be your helper should your loyalties divide

The ash of pages swept before the cruel wind The loss of choices paises no one will sing No clues to how you will lare to the control of the

SACRED HOUR

li of my dreams that fell through and had tasted so sour Take second place in my mind for this one excred hour Still I've been moved for so long by this strange fascination Here as I stard all alone in complete concentration

Face through the clouds in the gods shine with awe and splendour Riso up and rost they approve will they always remember I hear the voice of the crowd it will last forever Locked in my hoert kept awy like a stolen treasure

l can hear them calling hear the crowd applauding If it's real I like the feeling if I'm wrong who am I deceiving

Night after night it repeats an exciting romance Shared by us all though we met by a fleeting half chance Caught tropped in time no escepe from this powerful dream world Pleased though I am to be here I am lost in the real world

WALKING THE STRAIGHT LINE

ove don't come easy so don't treat it light Remember there's two sides you'll make it alright No magio potion no way to tell Could be like heavon might be like hell

You're tempted to look round it comes to us all in moments of pleasure you're bound to recall One had decision that's all it will take From something you treasure to something you broak Walking the straight line I hope it's the same with you Walking the straight line that's all that you got to do

BOB CATLEY Lead vocals

TONY CLARKIN
Gibson 348, Martin & Ovation acoustic guitars & vocals

WALLY LOWE Aria & Fender Bass guitars & vocals

Premier Drums, Paiste & Zildjian Cymbals & Percussion

MARK STANWAY Steinway grand piano, Yamaha CP70 electric piano, Fender Rhodes electric piano, Harpsicherd, Mini Moog, Miero Moog, Oberheim OBX polyphonic synthesizer, Roland Rö202 aring synthesizer, Yamaha SS30 airing synthesizer, Holmer DB Clavinei, Hammond B3 organ.

WE ALL PLAY THE GAME

ow you've found yourself can you tell me how you feel
Oh you look so well everything seems new and real
Can you rise above all the worldly cares you had
All the fooliah thoughts have they really left your head

Yes I'd like to see if you really know for sure Are you still convinced what you had was less before Will it last for long you're obsessed by new ideas There's a change in you but you change most every year

Can you stand there and tell me now life not only a dream if a better life a part you could play forever We all play the game We all play the game And though we think again still it will be the same We play the game fals foolish game

We pay the gainst his foliate gainst surquenched What you're looking for someone yet has to invent Does it please you well did you have to look so hard and you travel far though the answer's in your heart

THE TEACHER

bring you peace and understanding I give you freedom from your cares I bring the ruth with no illusion To give you hope when you despair I have the secret of the whirlwind I keep the caple close at hand This kingdom tall as any mountain Will reap the treasure from the land

I am the teecher
I am the teecher
I am the teacher
I am the teacher
More than you'll ever know
Everything I can show
I have the answers to all questions
Above us here and far below
No voices will be raised in anger
No cruel ambitions will you show

THE LIGHTS BURNED OUT

he lights burned out and with it it's taken my eyes it seems so hard it's taken me by surprise And oh baby all that you said must be lies

I cease to feel the wind and the rain on my face Sometimes I'm sure but then I'm confused in my haste And oh baby I'm standing but taking no space

But I don't cry easy no I don't cry at all But you don't believe me and I think that's my only downfall

What am I gonna do about you baby What am I gonna do with you now You had my love wild as an ocean could call I was the fool and you were the winner take all And oh baby it's so much to me yot so small

All songs written by Tony Clarkin

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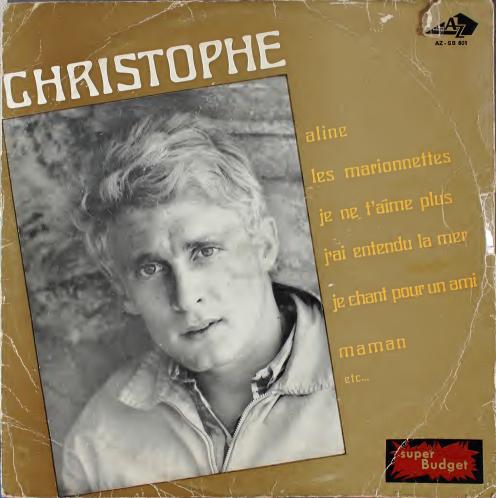














CHRISTOPHE

face A

les amoureux qui passent
je suis parti
aline
cette vie la
a ceux qu'on aime
je chant pour un ami

face B

je ne t'aime plus maman j'ai entendu la mer cette musique avec des mots d'amour les marionnettes

EDIÇÃO: ARNALDO TRINDADE & CA., LDA. — PORTO — LISBOA

GRAFICOS REIRIDOR - PORTO

DOCUMENTARY HISTORY OF BROADCASTING: 1920-1950

Folkways Records FB 9171

DOCUMENTARY HISTORY OF BROADCASTING: 1920-1950

Languages As Arts

Radio Before Television, Vol. I, Edited by Patrick D. Hazard

MASS COMMUNICATION IN SEARCH OF A MEMORY

Patrick D. Hazard

There are a number of hopeful signs that historians and mass media professionals are finally getting together to create a collective memory for mass communication. In 1960 the Mass Communications History Center at the University of Wisconsin held a conference to consider strategies for approaching the seemingly impossible task of preserving and organizing the output of the newer media as historical documents. This is a staggering assignment because the media are as ephemeral as they are voluminous. In some cases (radio before acetates, TV before kinescopes), it was already too late to conserve programs so that historians and critics can devise out of them a "usable past" for media personnel. Even after these methods of recording programs were devised, the industry has often been more preoccupied with present problems and future sales curves than with a remembrance of broadeasts past.

Now a new sense of history is rapidly developing in the broadcast industry. Sourred by scholars like Milo Ryan of the University of Washington (whose History in Sound is a guide to the rich CBS holdings he saved for KIRO, Seattle) and encouraged by the Wisconsin Center and the Oral History Project at Columbia, industry trade groups like the

Broadcast Pioneers are hastening to overcome decades of neglect by conserving programs, business records, and individual memories before they are all irrevocably lost. A Documentary History of Broadcasting, 1920-1930, of which this NAEB recises is the inaugural release, will add in this Broadcast Pioneers, this series will donate its profits to support a fellowship in the history of broadcasting at a university to be determined by the Board of Directors of the Pioneers.

Your ideas for future releases in this archive of the best that radio has thought and said (supplemented by typical programs to round out the historical portrait) are solicited. Basically, the archive will have three areas: entertainment, information, and marketing. In some cases, programs will merely be reissued. For others, original radio documentaries on certain genres are contemplated: soap opera, adventure serials, comedy, variety, and discussion, to name a few. Eventually it is hoped that aural essays on thematic topics can be "written": Presidential use of radio, topical humor in comedians like Bob Hope and Will Rogers, and changing styles of advertising are examples now being considered. In this way we hope to use radio itself to help it create its own sense of its past. For it is the conviction motivating this archive that only medfa with deep roots in the past of their crafts and their country can realize fully the potential in both of them. To help foster such a sense of the past we solicit your support of this venture.

ing out bananas, both the fruit and the skin, into a passe for cooking; it's a great delicacy. This song is a typical African work song, with the soloist improvising on the delights of benten-out banana, while the chorus never

MORE Work songs are another example of the social use of music. In almost every society nearly any kind of ceremony has appropriate music—from a funeral to a wedding. In our society, in fact, wedding music is so farmly established and rigidly distincted that a girl our get some

fact, wedding music is so famly established and rigidly discated that a girl can get some horrible suprises. DATHN: But, mother! If your great-grandmother died before Mendelssohn was even born, there

wasn't even a Wedding Marchi We've got an ancestee who wasn't properly matried!

[HUSG]

(The Wedding March.)

rense
To say nothing of Lohengrin, and "I Love You
Truly," and "Because." Music at weddings
is rigidly prescribed; in our society, it has an

THERE
And in other societies. Music, for example, is often connected with religion. Religious songs are common. Religious dances are less common in societies familiar to our own-though King David is reported as dancing before the Ark of the Covenant; and in the Greek Orthodox Church part of the wedding

ceremony consists of a highly formulated and very stately religious dance.

In our society, music and church are so closely connected that Alexander Pope could say:

Some to church re

Not for the doctrine but the music there, 1800: And music in church is perhaps only an ex-

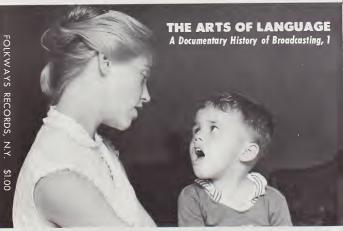
tension of the feeling of our society Mac, of the exit, it is much that properly belongs in heaves. We all hope that painters, scalings, and post may be there; and in quantities, sealings, we ask know that when they get there, they'd be singlight in the beneared by the expension of the singlight in the beneared by the expension of the singlight in the beneared by the expension of the reason movies on the sealing of the expension of the time movies of the expension of the expension of the time that the exit Dydan, for singures, stringly concludes his great using for Sainter Centric Dyna with the rimmylight declaration of what movies

[MUSIC: from The Mexistic]

As from the Pow'r of Sacred Lays
The Spheres began to move,

To all the Bless'd above;
So, when the last and dreadful Hour
This crumbling Pageant shall devour,
The Trumpet shall be heard on high,
The dead shall live, the living due,
And Music shall untuue the Skyl

27











DISCIPLINE NO. 5 1:49 DISCIPLINE NO. 10 2:45 **ENLIGHTENMENT 2:35** LOVE IN OUTER SPACE 8:12 DISCIPLINE NO. 15 2:44 THE SATELLITES ARE SPINNING 2008

SIDE B

CALLING PLANET EARTH 6:48 THE OUTERS 9:54 ADVENTURES OUTER SPACE 7:32



JERI SOUTHERN

COFFEE, CIGARETTES AND MEMORIES

Orchestra conducted by LENNIE HAYTON

THE TITLE tells the story. This is the sort of music and the kind of performance you linger over. The cups pile up, the ashtrays fill to overflowing, and so do the memories.

These are torch songs. This is torch singing. But not in the style of the first half of the twentieth century, not at all: The manner is modern. As a result, the torch is carried on the inside and so is the heat. The surface is cool.

Who better to express such a mood than Jori Southern? Who is more skilled at speaking low? Who digs more deeply into the promising inner recesses of understatement? This is her style, her mood, her manner. She is the very personification of restraint. She carries its atmosphere with her wherever she appears, in whatever she sings.

This is not retraint for the sake of restraint, of course. Jeri is under wraps for another purpose to course. Jeri is under wraps for another purpose control, only to suggest how much shee or you or anybody committed to this subtle way of expressing feelings—easthes undersands. Dever performance has a given away gurgle here, a tell-tale swelling of the voice there, every sort of indication of warmth, tenderness, sorrow, suffering—the full gamut of love as the American popular song marrates its pains and pleasures.

Songs of love, love requited and love unrequited, don't come any better than these. Each one has an honorable history. Almost all have past associations with one or more of the significant names in singing. Each deals with passion deftly: lightly enough to fit it neatly and satisfyingly into thirty-two bars; heavily enough to elicit sighs and tears from the ladies and even a twinge or two from the gentlemen. And all have melodic dis-

Whatever soupcon of suffering may be left out of Coffee, Gipartel, Memories—he tile tune and the tile tune and the Coffee, Gipartel, Memories—he tile tune and the second and hallad, Spring Will Be A. Little Late This Year, Jeri Ingers and Ballad, Spring Will Be A. Little Late This Year, Jeri Ingers desain will remember, for a mournful moment in the film made in 1944 of Somerset Maugham's Christmas Biolidays, and the Combon and the Combon

Jeri is not simply a singer with an atmosphere, however. She is a musician, a classically trained pianist who once made her living at the keyboard. The classical exercises are behind her now, but the musicianshi is very much alive, as you can hear in the three tunes that round out the first side. She phrases her way knowingly through the roadblocks of Petor Alead, a fine song associated in the past with Billie Holiday and Mary Ann MCall. She gives pring Berlin's hit of 1927, The Song is Ended-But the Melody Lingers On, just the right beat -and no more. And she gives classic utterance to Yesterdays, the stately melody Jerome Kern wrote for the musical Roberta.

All six tracks on the second side of the collection entrust songs of quality to a distinguished singer. My taste runs in particular to three of them, for various but related reasons. In the case of I'm Stepping Out With A Memory Tonight, it is the wise reading of better than average words that Jeri gives-all the words, from the top, beginning with the verse. In I Must Have That Man, it is the reading again, once again including the verse, and it is as well the lovely nuances of a lovely Dorothy Fields and Jimmy McHugh song, In I'll Never Be The Same, it's just sheer musicianship, starting with the tune itself, the work of some of the best musicians ever to turn to writing tunes; the oldtime jazzmen, Matty Malneck and Frank Signorelli, and that gifted lyric writer, Gus Kahn, whose words have as ingenious a sound pattern as the melodies that accompany them.

Lennie Hayton, a longtime associate of Matty Malneck and Frank Signorelli, turns up with the scores here. His support is entirely in keeping with the rest of the venture. With soft sound and polished phrase, Lennie helps keep the torch burning—just enough to keep the coffee. the cigratettes, and the memories warm.

Barry Ulanov

Side A

COFFEE, CIGARETTES, MEMORIES
SPRING WILL BE A LITTLE LATE THIS YEAR
THIS TIME THE DREAM'S ON ME
DETOUR AHEAD
THE SONG IS ENDED
YESTERDAYS

Side B

DEEP IN A DREAM
I'M STEPPING OUT WITH A MEMORY TONIGHT
MAYBE IT'S BECAUSE I LOVE YOU TOO MUCH
YESTERDAY'S GARDENIAS
I MUST HAVE THAT MAN
I'LL NEVER BE THE SAME

GETZ/GILBERTO #2 STAN GETZ-JOAO GILBERTO

RECORDED LIVE AT CARNEGIE HALL







STAN GETZ JOAO GILBERTO

GETZ GILBERTO #2

RECORDED LIVE AT CARNEGIE HALL

PERFORMED BY STAN GETZ:

Grandfather's Waltz • Stan's Blues Tonight I Shall Sleep With A Smile On My Face Here's That Rainy Day

PERFORMED BY JOAO GILBERTO:

Samba De Minha Terra • Rosa Moreno • Bim Bom Um Abraco No Bonfa • Meditation • O Pato







SIDE ONE

- I'll Be Your Everything (3:12)
 (George Soulé)—Muscle Shoals Publishing (BMI)
- 2. Sunshine (3:47)
- (P. Hurtt/B. Sigler) Assorted Music (BMI)
- 3. A Woman Is The Makings Of A Man (3:59) (Joe Wilson/Howard Brown) — Muscle Shoals Publishing/Cotillion Music (BMI)
- I Can't Stop Loving You, Girl (3:43)
 (Jos Wilson/George Byrd/Henderson Huggins) 20th Century Music Corp./
 Joe M. Wilson Music (ASCAP)
- 5. Honey, I Don't Mind (3:07) (Randy Cone) 20th Century Music Corp./Joe.M. Wilson Music (ASCAP)

SIDE TWO

- l've Got What You Need (2:59) (Joe Wilson/George Byrd/Henderson Huggins) 20th Century Music Corp./ Joe M. Wilson Music (ASCAP)
- 2. All I Do (2:54)
 (Joe Wilson/George Byrd/Henderson Huggins) —
 20th Century Music Corp./
 Joe M. Wilson Music (ASCAP)
 Joe M. Wilson Music (ASCAP)
 S. Find Yoursel Somebody Else (2:58)
 (Joe Wilson/George Byrd/Henderson Huggins) —
 20th Century Music Corp./
 Joe M. Wilson Music (ASCAP)
 Weit **II Thorons (7:58)
- 4. Wait 'Til Tomorrow (2:58) (Ed Struzick)—20th Century Music Corp./ Joe M. Wilson Music (ASCAP)
- 5. Dibblin' and Dabblin' (In Somebody Elses Affair) (2:34) (Joe Wilson/Fred Balckmon) 20th Century Music Corp./ Joe M. Wilson Music (ASCAP)
- 6. Your Thing and My Thing (Equals A Good Thing) 2:59)
 (Joe Wilson/George Byrd/Henderson Huggins)—
 20th Century Music Corp./
 Joe M. Wilson Music (ASCAP)

Arrangements, Production and Sound by Joe Wilson A Product of Joe Wilson Music Studios—Muscle Shoals, Alabama Art Direction: Jack L. Levy Cover & Liner Illustration & Design: Eddie Douglas

blue duck fly to north country





Blue Duck Fly to North Country

Sam Signa off Arrangio by Lee Holdridge Produces by Eddie Jason Side 1 Side 2

Makingsk Buss (2, 17) Siemen Dugs (1:38) NowYork Skyline (2:05) Sign Robe & Edd (2:36) Okahung Busy (3:13) Its a Levely Easy (4:12) You Brought by Openming (3:23) Mana, Proch You Le Jahi Bus Dukt Kill & Swilling) (1:48) (You'll be Swilling) (1:48)

North Country (6:40) Zip (2:25)
Bablic performance observance - ASCAP
Recorded in RCA's Studio & Now york lity
Recording Engineer "So Brighty
Contributing Technologies With Harter and Low Modeler

With special thanks to:

Lenge Butcher, Piau, Organ, Storge Kreens, Timbourus, Viled Sal H. Ireia, Juaita, Anthroy Storn, Hader Bask, Paralo Ata Hona, Junius, Johnshang Bake, Organ, Janbourus, Frank Butun, Pitus Methic Happitchelo, Joseph Jones Frank Butun, Pitus Methic Happitchelo, Joseph Jones Argusta, Plutan Batter Luster, But Mosaking, Junius, The Junius Hatter, Salter Luster, But Mosaking, Junius, The Junius Hatter, Salter Suntan, Butun Magalin, Juntur Additional Hamber Soi, Hood Marke, Raylon, Juntur

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no less. New music always worker references to other works. Samistagle of writing and performing may have a smallwary of postmusic in it, but I can think of our person short I am really sounds like.

Sam was born in the meter, more translighed ashards of Newlyork Lety. At 22, he is a thoroughly, who the musician who adiably gribs has kengel by the sever overtooking the Internation Until this release, he has been not tradly unknown nather in norhe word has been heretofore evertely.

colle Meri Rassell sai Van Morreiore, le sie amoje somje vorter who dest not time the restale to the left forms. We man range from the sleve and simply are employed by a County Fay to the full-bloom, socking Making, the Book the subject mater it equally ration scanging from the presented true of lave se lateratury as a first framefact for formating and lating the County of Samey Page to simple for the section of the setternal in Analysis, Negline or Samey Page to simple for device in the subject with sixth consumments and had be that the formation of the set

His collection of and reaction to Siem's music is only ment and has no bearing in you or your cars. This record is the mesic and you are you. See if the combination works.

_ Wichael Cusouxi

dunctiex is the RCA tradomark for a new development in record manufacturing that movides a smoother, quietoe surface and improved obliting to reproduce musical sound. This highly record also virtually oliminates warpage and turntoble slippage.

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BLUE DUCK FLY TO NORTH COUNTRY Sam Signaoff

MAKING IT OURS by Samuel Signaoff

When I looked back again and saw you for the first time Little did I know right then that you would want to be mine

Oh it's a fine fine day
Oh it's a good good hour
Yes it's a glad glad moment
And we're gonna make it ours

Many dreams have passed my eyes and many more will follow Is it right to touch your hand or will you turn to shadows Or will you sing this song with me of how love can fill tomorrow

Oh it's a fine fine day
Oh it's a good good hour
Yes it's a glad glad moment
And we're gonna make it ours
As the river flows on by
And the gulls are taking a ride
On the drifting kegs of ice
That are melting

We will see

We will feel

We will have

We will hold Long after all the slogans have turned empty

If we try we'll find a way that we can make us happen By the time I taste your lips the magic will have woven

Oh it's a good good hour Yes it's a glad glad moment And we're gonna make it ours We're gonna make it ours We're gonna make it ours...

NEW YORK SKYLINE by Samuel Signaoff

Oh it's a fine fine day

Well it's a Thursday and it's rainin'
And my head don't feel too good
I keep seein' my reflection on that mirror that I broke
And it sets my mind a thinkin'
If we're not reflections of what we see
So if I don't love you, girl—could be that I don't love me

And I keep on seein' you in my mind Against that lonesome New York skyline Where I saw you for the last time And I told you that it just couldn't be So I got on a Creyhound southern bound And I told you I wasn't lookine back

I got a room in Kansas with a busted mattress

And I slept on that I got tied onto a dizzy eyed girl who Needle-popped all day long

The Lord can only tell you— Oh yeah. Did I get on! So if you ever come around here Please don't remember who I am—

'Cause there's been one too many sundowns Since that New York skyline

CHANGING EASY by Samuel Signaoff

Someone sighs, someone's high, everything's going by Questioning faces so perplexed—nothing stays the same one minute

Makes no difference what you do or what you've done That too is gonna change with each new sun Makes no difference where you're born — If you got no head you're as good as dead You got to take those changes easy, no matter what you do You got to take those changes easy, don't let them get to you Oh no

Twenty years, twenty years it took me to know what I know today I read those books, I read those books, listened to the teachers rap away How much do you know, what did you say—Oh

It don't make no difference, they've all gone away

You got to take those changes easy—no matter what you do You got to take those changes easy—don't let them get to you Oh no

Yesterday Christ hung on his cross-today they tell me he was

sitting down

How can they change what I believe — what kind of storles they been tellin' me What can I believe, what will not change

Is there anything that remains the same

You got to make those changes easy, no matter what you do You got to take those changes easy, don't let them get to you you got to make those changes easy, no matter what you do You got to take those changes easy, no matter what you do You got to take those changes easy, no matter what you do You got to take those changes easy, don't let them get to you you got to take those changes easy, don't let them get to you

YOU BROUGHT MY BEGINNING by Samuel Signaoff

It seems to me—it's all in the beginning
When the first kiss was placed—it kept on burning

And all my love is never ending And you my love brought my beginning Yes, you my love brought my beginning

Yes, you my love brought my beginning
From loneliness I went to darkness
I cursed the sun that shone so bright
I plucked the flowers and sent them to the water
I smilled when the petals curled and sank below
And you my love brought my beginning

And you my love brought my beginning Yes, you my love brought my beginning

BLUE DUCK FLY TO NORTH COUNTRY by Samuel Signaoff

Blue duck fly to north country Prophets for profit keep on comin' Where can one draw the line to listen

Society has spoken

We've all been buyin' our tokens
To take a slow ride on a brand new train to nowhere

You're on the left and he's on the right

You call each other "pig" and then you get up tight And while all this is goin' on, the planets they are changing While you call each other "pig," there's little time remainin'

Tell me about your poor blind boy And how the city fathers all watched in joy

As he blew his nose on our "dear old Glory"

And they shot him down 'cause he didn't have a license to see

Black man hunched down and make like a mule You'll never be free and you can't go to school

You're black, so how come you ain't crawlin' Hey, boy, don't you dare look at me when you hear me talking

Everything Is formulated Your existence has been created To attain a fleeting glimpse of disorder

To understand, you destroy

© Copyright 1971, 440 Music Inc. Used by permission. To create, you destroy Because in order to think, one cell destroys the other Yes, in order for you to exist, you go and shoot down your brothers But to be here 'cause you're near And to be there 'cause you were And the icebergs fall onto the cities And though the seas take leave to move upon the countries-

Blue duck fly to north country But before you go-come and tell me So we can sing with you To a new song

SUNNY DAYS by Samuel Signaoff

Sunny days coming back again Bringing glad times and new found friends Midday showers quench the flowers Keeps the grass green so we can play And make love on a sunny day No noises around us not a building for miles No smokestacks or soot to get in your eyes The river is running, rushing by me A warm wind is blowing through the trees A prettier sound there could never be

Hey mister groundhog How are you doing Hey little beaver Block up that stream Look at the robin Feeding her young'uns And the old black bear Reaching into a hive He got his honey But I pity his hide

Sunny days coming back again Bringing glad times and new found friends Bringing green fields and skies of blue And all of God's things running and flying around you mmm - mmm - mmm - mmm - mmm

Hey mister groundhog How are you doing Hey little heaver Block up that stream Look at the robin Feeding her young'uns And the old black bear Reaching into a hive He got his honey But I pity his hide Summertime ... It's summertime

SIGN, BOOK & BELL by Samuel Signaoff

Are you the one who follows the signs on the highway with your eves closed

Even though some joker passed an hour ago and turned them around Will you follow them on, even though they're wrong-And are you the one that reads the book and swears to change the world tomorrow

Even though it might be written by someone who's just like Ho-Chi-Minh

Will you do your thing, just because it's your thing And are you the man standing on the street corner raving about freedom? Don't you know that bell was a-rung and cracked a long time ago

We need a whole new song We need a whole new road We need a whole new Washington We need a whole new Vatican We need a whole new Saigon

We need a whole new Moscow We need a whole new damn world We need a whole new boy and girl I know we can do it Yes, we can do it But we gotta take it easy

IT'S A LONELY DAY by Samuel Signaoff

It's a lonely day and I think I'm tired Yes, it's a lonely day and I'm getting tired I want to think about tomorrow But I fall back down And all I'm left with Is a lonely day

And the lonely sun keeps right on shining It sends the light on down to keep the flowers blooming And it just goes on and on Though it never ends We're a lot alike and the same Me and that lonely sun

It's a lonely time, but the clock keeps hummin' So I close my eyes and I can plainly see Its giant hand sneakin' past the sun Oh, but the buzzer sounds And I open my eyes once more To another lonely day

And I open my eyes once more To another lonely day

And I open my eyes once more To another lonely day

MAMA, DON'T YOU BE MAD (You'll Be Smiling)

by Samuel Signaoff and Sy Shaffer Maybe when the sun comes up and the wind blows Maybe when the sun comes up and the wind blows You'll be smiling-you'll be smiling with me

Maybe when the stars come out and the moon shines Maybe when the stars come out and the moon shines You'll be smiling-you'll be smiling with me

Oh mama mama mama Oh mama mama mama mama don't you be mad Oh mama mama mama Oh mama mama mama mama don't you be mad You'll be smiling-you'll be smiling with me

Maybe when the stars come out and the moon shines Maybe when the stars come out and the moon shines You'll be smiling-you'll be smiling with me

ZIP by Samuel Signaoff

Where went the sun

The wind is blowing thru the trees-but it don't make a sound And here beside me is my friend She too is held spellbound

But a moment ago we were talking about The troubles of the world But now that moment's frozen fast by holding hands

We hold the world

Zip went the tree - crash went the bird - eek went the little ant The sun came down-the grass turned white and dances upon the land Where have you gone - we were just holding hands Was that you that hit the sky or was that a meteorite

The stars are so big-the stars are so bright Oh - I've never seen them so clear Where's the atmosphere Where are the clouds Where the hell's that tree Where are you And what's happ'ning to me And won't someone please tell me

ИСКУССТВО НАРОДОВ СССР





ТЕЕГИН АЙС

<u>МЕЛОД</u>ИИ СТЕПЕЙ

Камынкая АССР



— Айснь олн — эмтнэ.

Исполняет Л. Кулешова.

ТЕЕГИН АЙС. МЕЛОЛИИ СТЕПЕЙ

of the opposite the same

1. A

2 АКЧИН УЛАН БЕТКЕ

A CONTRACTOR OF THE STREET

СССР -- ИН ОЛН КЕЛН ӘМТНӘ ЭРДМ. Хальмг АССР ИСКУССТВО НАРОДОВ СССР. Калмыцкая АССР

1.	СТРАНА	БУМБЫ	— Исполняет XOP КАЛМЫЦКОГО		
			ГОСУДАРСТВЕННОГО АНСАМБЛЯ ПЕСНИ И ТАНЦА «ТЮЛЬПАН».		
			Слова Л		ева, музыка С. Дорджина.
2.	сөнгин	ДУН		- 2	КАЛЬМГ ДУ — БИИНИН
					МБЛИН ХОР дуулжанэ.
			Чгнь Леджи:	э Цернэ	, айснь Доржин Санжин.
2.	ЗАСТОЛЬ	RAH	-	Исполня	ет ХОР КАЛМЫЦКОГО
			ГОСУДАРСТ	венно	го ансамбля песни
					ТАНЦА «ТЮЛЬПАН».
			Слова Н.	Педжино	ва, музыка С. Дорджина.
3.	ЯАЛУХА				 Айснь оли — эмтнэ.
	P	СФСР — нн	ачта артнетк 1	Гарэн	Валентина дуулжана
3.	ЯАЛУХА			— К	влмыцкая народная песня. Исполняет В. Гаряева.
				,	исполняет в. гаряева.
4	HAMBEA	TODAL ATI	LHVD	1	7

1 сторона

— ХАЛЬМГ ЛУ — БИИЬИН

АНСАМБЛИН ХОР ДУУЛЖАНЭ. Чгнь Инджин Лиджин, айснь Доржии Санжин.

1. БУМБИН ОРН

2.	ЗАСТОЛЬНАЯ — ИСПОЛИЯТ ХОР КАЛМЫЦКОГО ГОСУДАРСТВЕННОГО АНСАМЫЛЯ ПЕСНИ И ТАНЦА 47 Ю ЛЬ ПА Нь. Слова Н. Леджинова, музыка С. Дорджина.
3.	ЯАЛУХА — Айснь олн — эмтно. РСФСР — ня ачта артнетк Гарэн Валентина дуулжанэ
3.	ЯАЛУХА — Калмыцкая народная песня. Исполняет В. Гаряева.
4.	НАМЧТА ТОРЬН АЛЬЧУР — Дуулжахиь Цеденова Зоя. айснь олн — эмтна
4.	УЗОРЧАТЫЙ СИТЦЕВЫЙ ПЛАТОК — Калмыцкая народная песня. Исполняет З. Цеденова.
б.	ТОРЬА — Чгнь Эренжена Константина, айснь Пурван Мингиана. Дуулжахиь Цеденова Зоя.
5.	ЖАВОРОНОК — Слова К Эрендженова, музыка М. Пюрвеева. Исполняет З. Цеденова.
3.	ћАТЛЪНА БАНЦ МОДН — Айснь оли — эмтно, дуулжэхнь Цекиров В.
3.	ОДИНОКОЕ ДЕРЕВО У БРОДА — Калмыцкая народная песня. Исполияет В. Цекиров.
	ЭЛСТИН СУВСРСН СО — Чгнь болн айснь Калян Санжин. Дуулж бээхнь Л. Насунова.
	ЭЛИСТИНСКАЯ ЖЕМЧУЖНАЯ НОЧЬ—Слова и мелодия С. Каляева. Исполияет Л. Насунова.

		2 сторона
ктубин	ьол	— Айснь олн — эмтнэ.
		Луулжахнь Л. Кулешова,

1. AKTIOGA -- PEKA Калмыцкая народная песня. Исполняет Л. Кулешова.

Дуулжахнь Л. Кулешова. 2. КРАСНЫЕ ВЕТКИ КЛЕНА Калмыцкая народная песня.

з. төгрәш — Айснь оли — эмтнэ. Дуулжэхнь Л. Кулешова.

Калмыцкая народная песня. 3. ТЕГРЕШ Исполняет Л. Кулешова.

4. ХАЛЬМГ БИИЬИН АЙС элстин когжмин училищин оркестр татджәнә.

4. КАЛМЫЦКИЕ ТАНЦЕВАЛЬНЫЕ МЕЛОДИИ - Исполняет ОРКЕСТР НАРОЛНЫХ ИНСТРУМЕНТОВ элистинского музыкального училища.

5. АСХНИ ДУН — Чгиь Эренжено Константино, айснь Пурвои Мингиона Дуулжэхнь Л. Кулешова.

5. ВЕЧЕРНЯЯ ПЕСНЯ — Слова К. Эрендженова, музыка М. Пюрвеева. Исполняет Л. Кулешова в сопровожлении оркестра

6. ГОРОДОВИКОВИН ТУСК ДУН — Чгнь А. Сусеевин, айснь С. Доржин. ХАЛЬМГ ДУ - БИИЬИН АНСАМБЛИН ХОР ДУУЛЖАНӘ

6. ПЕСНЯ О ГОРОДОВИКОВЕ-Слова А. Сусеева, музыка С. Дорджина Исполняет ХОР КАЛМЫЦКОГО государственного ансамьдя песни И ТАНЦА «ТЮЛЬПАН»

7. КООКУ - Хальиг оди-эмтнэ дун Дуулжахнь Хальмг АССР -- ни ачта артистск А. Мукаева.

7. КООКУ - Калмыцкая народная песня. Исполняет А. Мукаева.



a_ballistik aa_fast mosaic

5_58

b_haudura bb_diskon (awake) 4_22 5_15

6_26

produziert im zollamt aachen und in der klangkrieg manufaktur zu hamburg 1998_99

programmierung_instrumente sampling_transfer

programmierung_instrumente arrangements mischung : jyrgen hall : reznicek

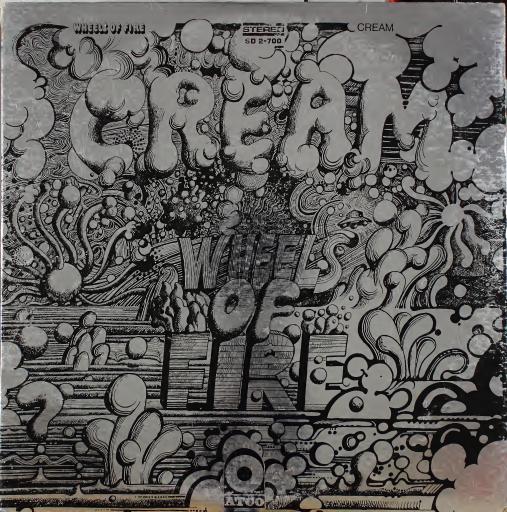
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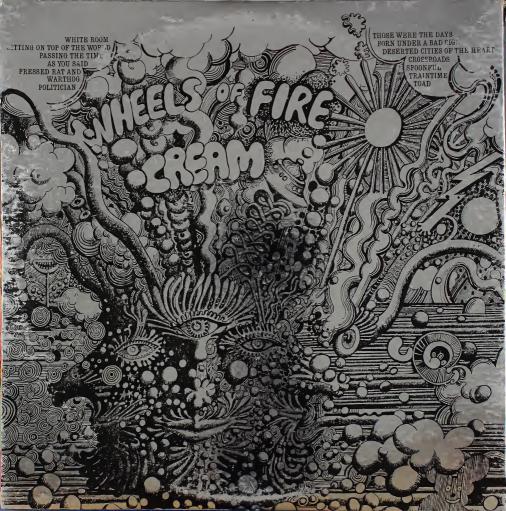
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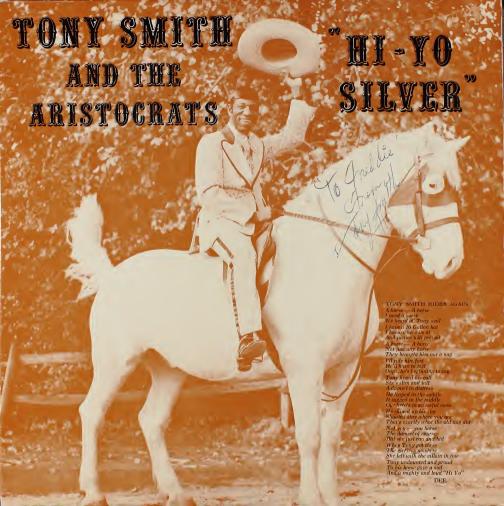
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TONY SMITH & THE ARISTOCRATS
"HI-YO SILVER"

CREDITS

Tony Smith plays "Whitehall drums" exclusively. Horse: "Cloudy," Northwestern Stables, Morton Grove, Ill. Photography and Layout: Robert M. Holfels, Chicago, Ill.



2.	I BELIEVE IN MUSIC	3:52
3.	NEITHER ONE OF US	5.19
4.	AIR MAIL SPECIAL	3:13
	Side 2	
1.	DRUM DRUM	3:15
2.	OUR DAY WILL COME	3:47
3.	MEDLEY-SPANISH EYES AND	
	GAMES PEOPLE PLAY	4:28
4	LOVE COMEDY	4:10

Side 1

5:42

1. HI-YO SILVER



Who's next

Side One: BABA O'RILEY (4:59)

BABA O'RILEY (4:59)
BARGAIN (5:33)
LOVE AIN'T FOR KEEPING (2:11)
MY WIFE (3:35)
SONG IS OVER (6:16)

Side Two:

GETTING IN TUNE (4:49)
GOING MOBILE (3:40)
BEHIND BLUE EYES (3:40)
WON'T GET FOOLED AGAIN (8:31)

(EORMERLY DL7-9182)

All selections previously released on DECCA album old number DL7-9182 entitled WHO'S NEXT



MCA-37217



Produced by: The Who.

Associate Producer: Glyn Johns.

Executive Producers: Kit Lambert, Chris Stamp, Pete Kameron. Violin on 'Baba O'Riley' produced by Keith Moon.

Roger Daltrey: Vocals. Keith Moon: Drums, Percussion. John Entwistle: Bass. Brass. Vocals, and piano on 'My Wife'. Pete Townshend: Guitars. VCS3 Organ, A.R.P. Synthesiser, Vocals, and piano on 'Baba O'Riley.'

Special thanks to Nicky Hopkins who played piano on "Song is Over" and 'Getting in Tune, and Dave Arbus who played violin on 'Baba O'Riley.'

Photography: Ethan A. Russell / Design: John Kosh

Recorded and mixed by Glyn Johns at Olympic Studios, London. 'Won't Get Fooled Again' recorded at Stargroves and mixed at Island Studios, London.

All songs published by Track Music, Inc., BMI. All songs composed by Pete Townshend except "My Wife," composed by John Entwistle.

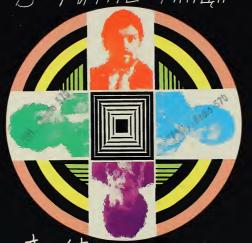
MGA Records, Inc., 100 Universal City Plaza, Universal City, Calif. and 445 Park Ave., N.Y., N.Y.—U.S.A. © MCA Records, Inc., 1971

जाल हलरू हू वाल चलते है



Wanilla Fudge באלי בא לי בא לי The Beat Goes On

B PUTME TAHLA



音律がはずむいたころのコングランドラコングラ

ATCO PRESENTS THE BEAT GOES ON STARRING: MARK STEIN TIM BOGERT VINNIE MARTELL CARMINE APPICE

PRODUCED AND DIRECTED BY SHADOW MORTON



SIDE 1

(By Vanilla Fudge; Cotillion-Vanilla Fudge, BMI. Time: 2:55)

- 2. INTRO: THE BEAT GOES ON (By Sonny Bono; Cotillion-Chris Marc, BMI. Time: 1:57)
- EIGHTEENTH CENTURY VARIATIONS ON A THEME BY MOZART: DIVERTIMENTO NO. 13 IN F MAJOR (Time: 0:45)
- NINETEENTH CENTURY
- OLD BLACK JOE
- (Traditional. Time: 0:46)
- TWENTIETH CENTURY DON'T FENCE ME IN (By Cole Porter; Warner Bros.—7 Arts, ASCAP. Time: 0:52)
- (By Euday L. Bowman & Andy Razaf; Shapiro Bernstein & Jerry Vogel, ASCAP. Time: 0:49)
- IN THE MOOD
- (By Joseph C. Garland & Andy Razaf; Lewis & Shapiro Bernstein, ASCAP, Time: 0:45) HOUND DOG
- (By Jerry Leiber & Mike Stoller; Lion & Elvis Presley, BMI. Time: 0:43) THE BEATLES
- I WANT TO HOLD YOUR HAND
- (By John Lennon & Paul McCartney; Duchess, BMI)
- (By John Lennon & Paul McCartney; Maclen, BMI)
- DAY TRIPPER (By John Lennon & Paul McCartney; Maclen, BMI)
- SHE LOVES YOU (By John Lennon & Paul McCartney; Gil, BMI) (Total Time: 1:45)

PHASE TWO

- 4. THE BEAT GOES ON (Time: 1:32)
- 5. BEETHOVEN FUR ELISE & MOONLIGHT SONATA (Time: 6:33)
- 6. THE BEAT GOES ON (Time: 1:05)

1. THE BEAT GOES ON (Time: 1:00)

PHASE THREE

2. VOICES IN TIME NEVILLE CHAMBERLAIN WINSTON CHURCHILL FRANKLIN DELANO ROOSEVELT HARRY S. TRUMAN JOHN F. KENNEDY AND OTHER VOICES (Time: 8:09)

PHASE FOUR

- 3. THE BEAT GOES ON (Time: 1:50)
- 4. MERCHANT THE GAME IS OVER (VINNIE)
- MERCHANT THE GAME IS OVER (TIM)
- MERCHANT THE GAME IS OVER (CARMINE)
- MERCHANT THE GAME IS OVER (MARK)
- MERCHANT
- (Merchant is by Vanilla Fudge; Cotillion-Vanilla Fudge, BML The Game is Over is by Jean-Pierre Bourtayre & Jean Bouchety; Celestial-Pronto, BML Total Time: 8:57)
- 5. THE BEAT GOES ON (Time: 2:20)

ASSISTANT PRODUCERS: BILL STAHL & JOHN LINDE RECORDED AT ULTRA-SONIC STUDIOS IN HEMPSTEAD, L.I. RECORDING ENGINEERS: DON CASALE & JOHN BRADLEY ALBUM DESIGN: MARVIN ISRAEL

PHOTOS: JAY P. HALPIN A PHANTOM PRODUCTION FOR ATCO RECORDS

ATCO RECORDS, 1841 BROADWAY, NEW YORK, NEW YORK 10023 DIVISION OF ATLANTIC RECORDING CORPORATION

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гимн солнцу

1 сторона

Вступление и «Гими солнцу» (4.38) С. Намин — В. Харитонов

После дождя (5.45)
О. Фельшман — М. Рябинин

Где живет ветер (2.25) С. Намин — П. Севак, перевол С. Намина

Ты только слушай (3.43) А. Слизунов — С. Намин

2 сторона

Богатырская сила (3.50)

Скажи мие «да» (4.55) С. Намин — В. Харитонов

Посвящение «Битаз» (3.17) С. Намин, А. Саизунов

Утро — вечер (2.41) С. Намин — В. Харитонов

Музыкант (4.10) А. Слизунов — О. Писаржевска, А. Монастырев



«Звездочка мол ления»













Роман Карцев, Виктор Ильченко, Михаил Жванецкий

1-Я СТОРОНА

ЧТО СЛУЧИЛОСЬ? ГОДЫ ЛЕТЯТ. СЛОВА, СЛОВА О ГОРОДАХ. АЛЛО, ВЫ МЕНЯ ВЫЗЫВАЛИ?

(М. Жванецкий)

Р. Карцев и В. Ильченко (1, 3), Р. Карцев (4), М. Жванецкий (2, 5)

2-Я СТОРОНА

СТАВЬ ПТИЦУ, ЛИЧНЫЙ ОПЫТ, ЕСЛИ БЫ Я ПОРТРЕТ, АВТОБИОГРАФИЯ, КАССИР И КЛИЕНТ

(М. Жванецкий)

Р. Карцев и В. Ильченко (1, 6), Р. Карцев (2), М. Жванецкий (3 — 5)

запись из концертного зала

Полавиясь мы в то бурное время, когда студенты шутили не уже перофессионате, на узласение везера надо дълг дворывать се скласа тройное оснетности в потреме пределата на пределата в пределата по пределата на пределата в пределата съотреме пределата съотреме пределата съотреме пределата съотреме пределата стране пределата территеся стране пределата стране пределата стране пределата стране стран

Пишу я давно. В разные инстанции. Не было воды в водопроводе — писал в РЖУ. Был у нас доцеит тупой — писал в отдел

Вода н сейчас течет нерегулярно, доцеит стал профессором,

а тем временем Ленинградский театр миниатюр собрал спектакль и назвал его «Светофор».

позвально «жезтфир».
С 1970 года мои жалобы и предложения «играет» Одесский теетр миниатор под руководством и при исполнение Романа Кърцева и Виктора Ильчению и при моем чтении с листа.
Наткнуться на нас можно в самых разных местах страны: на

Натвитуться на нас можно в самых разных местах страны: на трассе газопроводе, но бергах естественных и косусственных морел. Бывают концерты в восом, тупа для шахтеров, когда мы мы профессионалы и эстрада — наше специальность. Юмор с годами проходит, появляются точки эрения, здоровая возрастная грусть.

Эти записи — не последние нашн достижения. Это миниатюры разных лет. А мы будем нати дальше, искать иовое, чтобы вам было нитересно и смешно.

М. Жванецкий



СЕРЕНАДА СОЛНЕЧНОЙ ДОЛИНЫ

Оркестр Олега Лундстрема

I сторона

- 1. **В ХОРОШЕМ НАСТРОЕНИИ** (ГАРЛАНД—РАЗАФ) Солнсты: К. Носов (труба), И. Лундстрем (сакс-тенор), В. Тергалинский (сакс-альт)
- 2. **ЛУННАЯ СЕРЕНАДА** (Г. МИЛЛЕР) Солнст Я. Бурачевский (труба)
- 3. ДОРОГА НА ЧАТТАНУГУ (ГОРДОН УОРРЕН) \Longleftrightarrow
- Я ЗНАЮ ПОЧЕМУ (УОРРЕН)
 Солист Я. Бурачевский (труба)
- 5. МЫ СНОВА ЗДЕСЬ (Дж. ГРЭЙ) Солисты: К. Носов (труба), С. Григорьев (сакс-тенор)
- 6. **КОРИЧНЕВЫЙ КУВШИНЧИК** (обр. Б. Финигена) Солисты: К. Носов (труба), Ю. Бобринский (сакс-баритон)

II сторона

- ЭТО ЧТО-ТО ЗЫБКОЕ (Дж. МАКГРЕГОР и Г. ВИЛЬЯМС)
 Солисты: В. Садыков (ф-но), С. Григорьев (сакс-тенор),
 Г. Гольштейи (сакс-альт), В. Бударии (тромбон)
- 2. УТРЕННЯЯ СЕРЕНАДА (Ф. КАРЛЕ) Солнст С. Григорьев (сакс-тенор)
- 3. В КРУГУ ДРУЗЕЙ (автор неизвестен) Солист И. Широков (труба)
- 4. НИТКА ЖЕМЧУГА (УОРРЕН) Солист Г. Гольштейн (сакс-альт)
- 5. Я ОЧАРОВАН (С. ЛИПМАН) Солист В. Бударин (тромбон)

BÖTTCHER/HUBWEBER: SCHNACK

BÖTTCHER/HUBWEBER: SCHNACK

Uli Böttcher [Elektronics]
Paul Hubweber [Trombone]

live in Münster, C.U.B.A. [2004, 05-02]

Bruxelles, Hoger Instituut Voor Beeldende Kunsten [2004, 05-26]

Zürich, W I M [2004, 04-27]

Side A

Bruxelles I

	Münster I	07:43	
	Münster II	03:13	
3	Münster III	02:59	
	Münster IV	02:38	

03:20

Side B

	Bruxelles II	02:37
	Bruxelles III	04:53
8	Zürich I	03:25
	Zürich II	04:32
10	Zürich III	06:48

.o 02

Recorded direct to DAT by Uli Böttcher Mastered by Axel Schrepfer All compositions by SCHNACK [GEMA]

(P+© 2005 aufabwegen GEMA







Produced by James Baker James Wilson James Wilson and Melyin Seenions and Morpholicons Side & Morey Runner (Bull 2004) [South Get a Kruth (Bull 100)] Hands of the whole Camp (Bull 100) [South Get a Kruth (Bull 100)] [South Get a Kruth (Bull 1

Side & Money Runner 1864 324 (Them) Changes ASCAP 340 (We've Go! To) Pull Together 1864 400 (K-Jee 866) 450 (We've Go! To) Pull Together 1864 400 (K-Jee 866) 450 (We've Go! To) Pull Together 1864 400 (K-Jee 866) 450 (K-Jee PS Very Special rown. Jews Monder Who Per Count. Jews of Monder Work of Monder Work of Monder Work of Monder Work of Monder Who Per Work

A&R Coordination: Marge Meoii/Remixing Engineers: Don Holden and Steve Francisco/Remixed at RCA's Music Center of the World, Hollywood, California
Photography: Nick Sangiamo/Art Direction: Acy Lehman



LOU CARTER

CR 3010

TRU-HI-FI RECORDING

Meet Louie! You'll be pleased to make his friendly acquaint-

Louie wrote the words to all the songs enclosed herewith. Likewise he wrote the music. Also he plays the pians. Furthermore he vocalizes. Absolutely loaded with talent — that's Louie. It seems like all the ideas for these songs come to him while waiting with his taxi at the corner of Tin Pan Alley and Memory Lane!

You just name the kind of song you go for and five will glet you fillfly that Louie has written one like it — only better. You name the ten most popular sentiments for a really popular ballad and the charces are extremely invorable that Louie has done justice to all ten. You name lets say five of the best singers you'd like to hear sing your songs and Louie will croon better than all five put together. It's a fact — Louie should be called Mr. Music Of 17th Tax's Fleet. Or maybe The Singing Hackie. Here, as they say, he runs the gamut for your relaxed listening heasure.

In real life his name is Lou Carter, But every sonf-writer becomes a character when he writes a song and Lou Carter became a character named Louie. And Louie, the sonf-writer, sounds like every triend, neighbor and relative who ever thought up a tune and expected to be filthy rich on royalties by the following Thuraday.

There is one vast difference, however, between Louie and that soon-garring cousin of yours. Hidden behind the character of Louie is the wonderfully gifted musician who is Lou Carter. And because of his very real skills there are many moments of soin year that within these sattire thrusts at the song-writing profession. Much of the humor is integed with a kind of big-city more conce. The music is assonishingly good even though it deliberately mitted with a kind by tries in salies.

of their wild imagery, are based on so many heart-felt sentiments that they emerge as genuinely touching. For the basic warmth in the person of Lou Carter has penetrated the tender skin of the character who is Louie.

Lou Carter was born in Newark, New Jersey, the youngest of eleven children. At the age of six he was out working and won his first Charleston contest. At the age of twelve he was playing piano in his own band — having graduated from the banjo.

By 1941 he was with Bobby Byrne and subsequently with Gleen Gray and the great Case Lorna aggregation. From there is a subsequently and the properties of the properties of the he moved on to join Jimmy Dorsey as planist, arrangle, and no et the three voices in the Solt Winds Trio. Currently he has his own group at the Darbury Room in Boston where he makes his home.

The idea for LOUIE'S LOVE SONGS developed quite spontaneously while on extended bus trips with the Dorsey band. One day Lou was overwhelmed by what he calls the "bus goofies" and he began to grow!;

"Whattsa matter wit me, Whattsa matter wit youse, Whattsa matter wit all of youse guys, Why don't you get over there!"

The bandamen howled and for some reason never forfor the limes. Other gens followed like "I CAUGHT A COLD IN MY HEART" and "I DON'T WISH THAT I WAS NOBODY BUT ME". For years the songle were suing before a word or a note was written down. Millions of television lians have since heard Steve Allen on his "Tonight" show rulling through his papers while singing "WHATTSA MATTER WIT ME".

Here, for the first time, Golden Crest presents all of Louie's classic gems. Like we said, the guy's loaded with talent!

Whattsa Mat

	SIDE A	
1.	I Caught A Cold In My Heart	2:30
2.	The Murials On The Wall	2:27
3.	Down Where The Streetcar Bends	2:15
4.	The Different Shapes They Are	2:24
5.	Selfish	2:26
6.	Mahel	2:14

SIDE B	
ter Wit Me	
n In The Cellar	
FFR T 347 37 1	73 .

 2. Only A Room In The Cellar
 2:37

 3. I Don't Wish That I Was Nobody But Me
 2:04

 4. April In Pearla
 2:25

 5. I Got A Rose Between My Toes
 1:57

 6. If I Had A Nose Full Of Nickels
 2:30

The Tra-HiFF sound reproduced on this record was recorded in the new Golden Crest studio. It is the ultimate in full spectrum recording. Both Telefunken and Capps condenser microplumes were used. They recording was done on Presto Studio tape consoles and master acetales were cut with Grampian feed-back cutters. In playing back use RHAI transfer and colled f.

Certain cleaners are injurious to the material of which this record is pressed. For this reason we recommend cleaning of this record by use of a damp cloth.









SIDE ONE

Cruel To Be Kind . . . Nick Lowe
Lowe/Gomm . . . Anglo-Rock, Inc. . . . B.M.I. /Alblon Music Ltd P.R.S. P 1979 CBS, Inc.

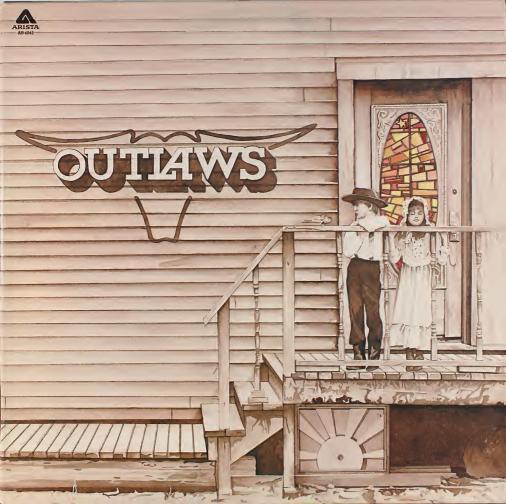
SIDE TWO

SIDE TWO

Do You Remember Rock in 'Roll Radio?...The Ramones
The Ramones...Bleu Disque Music Co., inc., Taco Tunes...A.S.C.A.P. P. 1980 Sice Records, inc., My Sharona...The Knack
Fleger/Averre...Eightles Music Small Hill Music...A.S.C.A.P. P. 1979 Captol Records, inc.
I Want You To Want Me....Cheap Trick
Nielson...Screen Gemis-EMI Music. Inc./Adult Music...B.M.L. P. 1979 CBS, Inc.
Hold On...Lan Gomm
Gomm...Abician Music. Lin...A.B.R.S. P. 1979 CBS, Inc.
One Way Or A norther ...Blondie
Harry Harrison...Monster Island Music Publishing Corp. Tare Blue Music., Inc., A.S.C.A.P.
Geraldo...Rare Blue Music, Inc./Nell Geraldo Music Co...A.S.C.A.P. P. 1980 Chrysalis Records, Inc.
Pop Muzik...M
Scott...M Music, Inc...A.S.C.A.P. P. 1979 Size Records, Inc.
Pop Muzik...M
Scott...M Music, Inc...A.S.C.A.P. P. 1979 Size Records, Inc.



CARS is available on Gary Numan's Atco album THE PLEASURE PRIN-CIPLE wherever records and tapes are sold.







KIMWILDE





KIDS IN AMERICA

WATER ON GLASS

OUR TOWN

EVERYTHING WE KNOW

YOUNG HEROES

SIDE 2

CHEQUERED LOVE

2-6-5-8-0

YOU'LL NEVER BE SO WRONG

FALLING OUT

TUNING IN TUNING ON

MANY THANKS TO STEPHEN STUART, ROBERT GODFREY, CHRIS NORTH, MARTIN RUSSELL, FRANCIS LICKERSH AND ALL RATE AND CHRISTING AND ALL RATE AND CHRIST AND ALL RATE AND

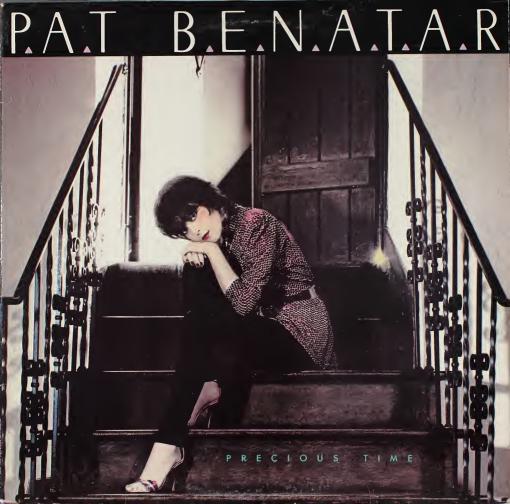
STUDIOS AND RAK STUDIOS. ENGINEERED BY STEPHEN STUART. PRODUCED BY RICKY WILDE. COVER PHOTO'S BY GERED MANKOWITZ COVER DESIGN BY JOHN PASCHE.

> ALL TUNES WRITTEN BY B. WILDE AND H. WILDE ALL TUNES PUBLISHED BY FINCHELY MUSIC, INC. (ASCAP)



AN ORIGINAL RAK RECORDS LTD. RECORDING







PROMISES IN THE DARK

▶1 --

Never again isn't that what you so if You've been through this betain:
An' you sware, this time you'd think with your head.
No one would ever have you open.

Armed and ready, you fought love battles in the right But no many apparents made you weary of the light Blinded by passan, you facilishly let sameone in All the warrings went off in your head Still you had to give in

Just when you think you got it daw Resistance nowhere to be found. They whaper, Promises in the dark.

You despirately search for a way to conquir the fear No line of artick has been planned to fight back the test Where brove and resists drones are both was not soil On the edge is where it seems it's well worth the cost Just when you think you got if don't not have the pround Tour heart in pieces on the ground.

R Capps—Bass M Grambacher — Drums A Pasqua — Prana N Gerolda — Guitars, Guitar Salo, Oberheim

FIRE AND ICE (T. Kelly-Sheets-Benotor

Ooa, you're gwn' me the fever tonight I don't wanno give in
I'd be playin' with fire
You farget, I've seen you work before
Take 'em strought to the top
Leave 'em cryin' for more

I've seen you burn 'em before

Fire and Ice You come on like a flame I warna give you my love But you'll just take a little piece of my heart You'll just tear it apart

Maren' in for the kill tonight.
You got every advantage when they put out the lights.
It's not so pretty when it lades away.
'Course it's just an illiation in this passion play.

the seen was burn 'em before

Fire and Ice You come on like a flome Then you turn a cold shoulds Fire and Ice I wanna give you my love But you'll just take a little piece of my heart

So you think you got it all figured out You're an expert in the field, without a doubt

You come on like a flame Then you turn a cald shoulder Fire and Ice I wanta give you my love But you'll just take a little piece of my hear

S. Sheets—Guitar N. Geralda—12 String Guitar, Guitar Sala K. Olsen—Tambaume

JUST LIKE ME

To say to you Love me dear, on I'll be true And all I want

It's just like me

R. Capps —Bass M. Granbacher Drum N. Geraldo Guitars

PRECIOUS TIME

I don't want to argue about who is the victim Cause both of our layalites turned I don't want to light about who is the liar 'Cause there's too many ways to lie I don't want to hear about who is the winner 'Couse we both know it's a tre

Cut it out, drop it
Count me out, Boby, stop it
Life is too short, so why waste precious time
Life is too short, so why waste precious time

You were an a liquid diet, you were sure you had to try it And you last all your pounds. The doctor's an vocation, so you took the medication And would up in last and found. And wound up in lost and town?

So we took that trip to Paris, 'couse you swore that it would scare us out of our swift decline.

All that I remember 'bout those days in that September is the

Cut it out, drop it Cut it out, drop it Court me out, Boby, stop it Life is too short, so why woste precious time Life is too short, so why woste precious time Life is too short, so why woste precious time Precious Time, Precious Time, on, Precious Time Life is too short, so why woste process time Life is too short, so why woste process time

You talk on the telephone Long distance to New York or Rome Some would say you got it made Your home is like a fortress No one comes in but the florist You say you feel so alone Too tired to get dressed and get out First you're happy, then you're sad Somehow you always hang up mod

Cut it out, drop it Count me out, Boby stop it

2

IT'S A TUFF LIFE

Bith it a biff life?
You note your Mercedes Beez through the park after midnight Hogon' for a few choop finals.
There's always sameone acround to life your spirits up All clarge just pumpin up your antiside.
Dan't believe a word they say. Isn't it a tuff life?

But, you never got the part

You don't need no steady job lin't it a tuff life?

It don't get any easier

Well, and it a tuff life?

(Reneat) R Capps—Bass M. Grambocher—Drums N Geraldo—Gutars, Organ

TAKE IT ANYWAY YOU WANT IT

You were the one who made me lose control So what, You deserve everything that you got You think I'm garna be there, but I'm not So take it anyway you want it

Don't bother runnin' through the old routine Your words are weak and they don't mean a thing You had your chances and you threw 'em away
You said the 'turnaround' was in fair play So what,

So what, You deserve everything that you got Yo' think I'm garno be there, but I'm not So take it anyway you wont i! Take it anyway you please Take it anyway you want it But I dan't think you wanto bother me I dan't wanno be the are occused You never thought you'd see the day It'd come back on you

You want contentment, but yo' can't be that strong
You see the shadow on the window blind
But that shadow will payer be intre

You deserve everything that you got Yo' think I'm gonno be there, but I'm not So take it anyway you want it Toke it onyway you please Take it anyway you want it But I don't think you want a bother me

(Report)

R Copps -- Boss M. Granbacher - Drums S. Shoets - Gustor (C) 1981 Rare Blue Music, Inc. / Miserable Meladios/ Neil Geraldo Music, Co. (ASCAP)

EVIL GENIUS

He was good at school, never failed a grade

Why'd va' have to do it. Evil Genus'

R Copps—Bass

HARD TO BELIEVE

You ever would leave, but you did Hard to believe Look for a monve in the time that I kill

It's hard to believe Hard to believe You'd leave when I need you

Love is such a fine line

Hard to believe You ever would leave, but you did Hard to believe You ever would leave

Can't sleep a wink Up all night
The truth hurts, you know it cuts like a knife

You'd leave when I need you Hard to believe You'd leave when I need you

M. Gronbocher—Brums
N. Geroldo—Guitars, Guitar Solo
K. Olsen—Shaker

HELTER SKELTER

But I'm miles above you Well, you may be a laver But you ain't no dancer

Will you, wan't you, want me to make you'

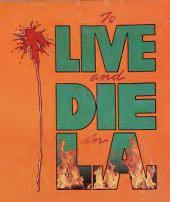
When I get to the botton I go back to the top of the slide An' I stop, on' I turn, on' I go for a ride

Da you, don't you, want me to make you? I'm coming down fast But don't let me brook you

(Helter Skelter, yeb)



To rebambe to the Pat Benatar Fangram, send a self-addressed starged envelope to: Pat Benatar after P.O. Bax GOD Beverly Hills, Call. 90210



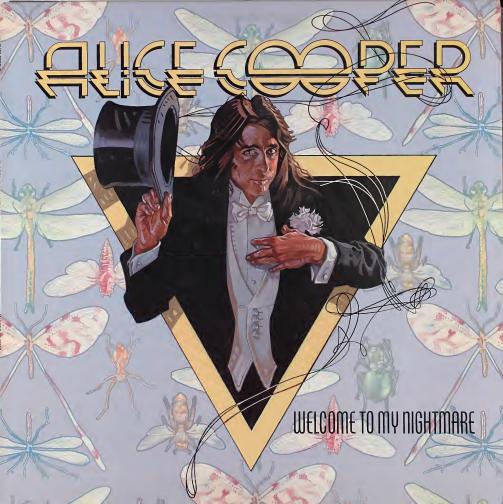
Original Motion Picture Soundtruck Compared And Performed By

WANG CHUNG









SIDE ONE

1. WELCOME TO MY NIGHTMARE (5:19)

(COOPER, WAGNER) EZRA MUSIC (BMI), EARLY FROST (BMI)

2. DEVIL'S FOOD (3:38)

(COOPER, EZRIN, KELLEY JAY)

EZRA MUSIC (BMI), ALL BY MYSELF (BMI)

FREEWHEELED MUSIC (ASCAP)

3. THE BLACK WIDOW (3:37)

(COOPER, WAGNER, EZRIN)
EZRA MUSIG (BMI), EARLY FROST (BMI)
ALL BY MYSELF (BMI)

4. SOME FOLKS (4:19)

(COOPER, GORDON, EZRIN)

EZRA MUSIC (BMI), EXTRAGORDONARY (BMI)

ALL BY MYSELF (BMI)

5. ONLY WOMEN BLEED (5:59)

(COOPER, WAGNER) EZRA MUSIC (BMI), EARLY FROST (BMI)

SIDE TWO

1. DEPARTMENT OF YOUTH (3:18)

(COOPER, WAGNER, EZRIN)
EZRA MUSIC (BMI), EARLY FROST (BMI)
ALL BY MYSELF (BMI)

2. COLD ETHYL (2:51)

EZRA MUSIC (BMI), ALL BY MYSELF (BMI)

3. YEARS AGO (2:51)
(COOPER, WAGNER)
EZRA MUSIC (BMI), EARLY FROST (BMI)

4. STEVEN (5:52)

5. THE AWAKENING (2:25)

(COOPER, WAGNER, EZRIN)
EZRA MUSIC (BMI), EARLY FROST (BMI)
ALL BY MYSELF (BMI)

6. ESCAPE (3:20)

(COOPER, FOWLEY, ANTHONY)
EZRA MUSIC (BMI), BAD BOY MUSIC (BMI)
EIGHTH POWER MUSIC (BMI)

OUTSIDE OF U.S.A. AND CANADA, PUBLISHING RIGHTS OWNED BY KRU, LTD.

PRODUCED BY BOB EZRIN

FOR MY OWN PRODUCTION COMPANY LTD.

A BLACK WIDOW INC. AND KRU LTD. PRODUCTION

RECORDED AT. SOUNDSTAGE, TORONTO BY DAVE PALMER AND JIM FRANK * RECORD PLANT EAST AND ELECTRIC LADY, N.Y.
BYED SPRIGG, DAVE PALMER, CORKY STASIAK, AND ROD O'BRIEN * ARK STUDIOS, N.Y. BY THE INCREDIBLE PHILL RAMONE
MASTERED AT, THE MASTERING LAB, L.A. BY MIKE REESE * ARRANGED BY; BOB EZRIN AND ALLAN MACMILLAN
PRODUCTION ASSISTANT. MICHAEL SHERMAN * SECOND UNIT DIRECTOR* ADD BROWN * DIRECTION* ALUKE ENTERPRISES INC.

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ALICE COOPER APPEARS BY SPECIAL ARRANGEMENT WITH WARNER BROS. RECORDS.

GRAPHICS: CONCEPT & DESIGN: PACIFIC EYE & EAR • ILLUSTRATION: DREW STRUZAN • PHOTOGRAPHY: BRET LOPEZ



ALICE COOPER WEICOME TO MY NIGHTMARE

SIDE I

WELCOME TO MY NIGHTMARE (COOPER, WAGNER)

WILLOME TO MY MIGHTMARE,

THINKY OWER GONNAL LIKE IT,

THINKY OWER GONNAL LIKE IT,

THINKY OWER GONNAL LIKE YOU BELONG,

A NOCTURNAL WOALTON,

UNINECESSARY SEDATION,

VOI WANT TO FEE AT HOME FOAUSE YOU BELONG.

WILLOME TO MY HIGHTMARE

WILLOME TO MY RESHACKININ

THAT'S JUST THE WAY WE ARE WHEN WE COME DOWN.

THAT'S JUST THE WAY WE ARE WHEN WE COME DOWN.

'CUZ LIFE IS JUST A DREAM HERE.
YOU KNOW INSIDE YOU FEEL RIGHT AT HOME, HERE
WELCOME TO MY BREAKDOWN.

WELCOME TO MY BREAKDOWN.
WHOA
YOU'RE WELCOME TO MY NIGHTMARE.

YEAH
WELCOME TO MY NIGHTMARE,
I THINK YOU'RE GONNA LIKE IT,
I THINK YOU'RE GONNA FEEL THAT YOU BELONG.

WE SWEAT, LAUGH AND SCREAM HERE, 'CUZ LIFE IS JUST A DREAM HERE. YOU KNOW INSIDE YOU FEEL RIGHT AT HOME HERE,

WELCOME TO MY NIGHTMARE.
WELCOME TO MY BREAKDOWN.

JOHANY (BEE) BADANJEK/ORUMS, TONY LEVIN/BASS, *JOZEF CHIROWSKI/CLARINET, STEVE HUNTER/GUITAR, OICK WAGNER/ACOUSTIG GUITAR. 03978, EZRA NUSIG (BMI), EARLY FROST (BMI)

DEVIL'S FOOD (COOPER, EZRIN, KELLEY JAY)

GET READY FOR THE LADY, SHE'S GONNA BE A TREAT. SIMMER SLIGHTLY 'TIL READY, MAKE HER SOFT TOO, MAKE HER SWEET.

I KISS THE TEARS OFF FROM YOUR CHEST,
I FELT THE POISON FRIGHT THAT'S IN YOUR BREATH
I KNEW YOUR PRECIOUS LIFE AND I KNOW YOUR DEATH.
I SQUEEZE THE LOVE OUT OF YOUR SOUL,
ALL THE PERFECT LOWE THAT'S IN YOUR SOUL.

ALL THE PERFECT LOVE THAT'S IN YOUR SO YOU'RE JUST ANOTHER SPIRIT ON PAROLE. DEVIL'S FOOD.

DEVIL'S FOOD, OEVIL'S FOOD, DEVIL'S FOOD.

> WHITEY CLAF/ORDINS, PRAKASH JOHN/BASS, WAGNER/GUITAR & VOCAL, CHIROWEKI/JOEGAN & VOCAL, GERRY EYONS & BIICHAEL SHERMAN/VOCALS, VINCENT PRIOE/THE CORATOR. C1955, ERRA MUSIC (RRI), ALL BY MYSELF (BMI), FREFAHEELEO MUSIC (ASCAP).

THE BLACK WIDOW

(COOPER, WAGNER, EZRIN)

THESE WORDS HE SPEAKS ARE TRUE WE'RE ALL HUMANARY STEW IF WE DON'T PLEOSE ALLEGIANCE TO THE BLACK WIDOW THE HORROR THAT HE BRINGS, THE HORROR FOR HIS STING, THE HORROR THE STOR, THE HORROR TO FKINGS, THE BLACK WIDOW.

OUR MINDS WILL BE HIS TOY, AND EVERY GIBL AND BOY WILL LEAD

LOVE HIM

AND EVERY GIRL AND BOY WILL LEARN TO BE EMPLOYED BY LOVE ME,
THE BLACK WIDOW.
YES WE LOVE ME,

YES WE LOVE HIM, LOVE ME, YES WE LOVE HIM.

TES WE LUYE HIM.
HE SITS UPON THIS THRONE AND PICKS AT ALL THE BONES OF HIS
WIVES HE'S DEVOURED.
HE STARES WITH A GLEAM,

WITH A LAUGH SO OBSCENE AT THE VIRGINS AND THE CHILDREN LOVE ME, HE'S DEFLOWERED.

YES WE LOVE ME, LOVE HIM, YES WE LOVE HIM, LOVE ME.

YES WE LOVE HIM.
OUR THOUGHTS ARE HOT AND CRAZED,
OUR BRAINS ARE WEBBED IN HAZE,

OF MINDLESS, SENSELESS, DAZE, THE BLACK WIOOW. THESE WORDS HE SPEAKS ARE TRUE, WE'RE ALL HUMANARY STEW,

WE'RE ALL HUMANARY STEW, IF WE DON'T PLEDGE ALLEGIANCE TO THE BLACK WIDOW.

BAGANJEK/GRUMS, LEVIN/BASS, WAGNER/LEAG GUITAR & VOCALS, MUNTER/GUITAR, "CHIROWSKI/KE/BOARGS, ERINK/HARIO, A CAST OF THOUSARDS, VOCALS, OURSE, CERA MUSIC (BMI), EARLY FROST (BMI), ALL BY MYSELF (BMI).

SOME FOLKS

©COOPER, GORDON, LEIRN)

SOME FOLKS LOVE TO SEE RED.

SOME FOLKS NEVER TALK ABOUT IT.

SOME FOLKS CRAVE A BLUE LADY.

SOME FOLKS KNOW AND STILL THEY DOUBT IT.

I'M JUST NO GOOD WITHOUT IT.

I'M NOT A MAN AT ALL,
I'M NOT A MAN AT ALL,
IT MAKES MY SKIN CRAWL.
BABY, BABY,
COME ON AND SAVE ME, SAVE ME.

MY, MY BABY, BABY, COME ON AND SAVE ME NOW. SOME FOLKS LOVE TO FEEL PAIN.

SOME FOLKS WAKE UP EVERY MORNING. SOME FOLKS LIVE FOR NO REASON. SOME FOLKS DIE WITHOUT A WARNING.

SOME FOLKS DIE WITHOUT A WARNING.
I'M JUST NO GOOD WITHOUT IT.
I'M NOT A MAN AT ALL,
IT MAKES MY SKIN CRAWL.

BABY, BABY,
COME ON AND SAVE ME, SAVE ME,
MY, MY BABY, BABY,
COME ON AND SAVE ME NON.
I JUST CAN'T LIVE WITHOUT IT,

DON'T WANT TO THINK ABOUT IT.
I'M JUST NO GOOD WITHOUT IT.
I'M NOT A MAN AT ALL,
IT MAKES MY SKIN CRAWL.
BABY, BABY.

DABY, BABY,
COME ON AND SAVE ME, SAVE ME,
MY, MY BABY,
BABY,
COME ON AND SAVE ME NOW.
I DON'T WANT TO THINK ABOUT IT.

DON'T WANT TO THINK ABOUT IT.

OLAN/GRUMS, JOHN/BASS, HINTER/LEAD OUITARS, WAGNER/OUITAR & VOCALS,
CHIROUSEJ/JANO & YOOLAS, EZRIN/TACK PIANO, SHERMAR/VOCALS.

OUTS, EZRA MUSIC (BIM), EXTRAOOSOOTARY (BIM), ALL BY MYSELT (BIM)

ONLY WOMEN BLEED

(COOPER, WASNER)

MAN'S GOT HIS WOMAN TO TAKE HIS SEED HE'S GOT THE POWER, OH

SHE'S GOT THE MEED.
SHE SPENDS HER LIFE THROUGH PLEASING UP HER MAN.
SHE FEEDS HIM DINNER OR ANYTHING SHE CAN.
SHE CRIES ALONE AT NIGHT TOO OFTEN.
HE SMOKES AND DRINKS AND DON'T COME HOME AT ALL.

ONLY WOMEN BLEED.
ONLY WOMEN BLEED.
ONLY WOMEN BLEED.
MAN MAKES YOUR HAIR GRAY.

HE'S YOUR LIFE'S MISTAKE. ALL YOU'RE REA-LY LOOKIN' FOR IS AN EVEN BREAK.

HE,LIES RIGHT AT YOU.
YOU NOW HATE THIS GAME.
HE SLAPS YOU ONCE IN A WHILE AND YOU LIVE AND LOVE IN PAIN.

HE SLAPS YOU ONCE IN A WHILE AND YOU LIVE AND LOVE IN I SHE CRIES ALONE AT NIGHT TOO OFTEN. HE SMOKES AND DRINKS AND DON'T COME HOME AT ALL.

ONLY WOMEN BLEED.
ONLY WOMEN BLEED.
ONLY WOMEN BLEED.
ONLY WOMEN BLEED.

ONLY WOMEN BLEED.
ONLY WOMEN BLEED.
ONLY WOMEN BLEED.
BLACK EYES ALL OF THE TIME

DON'T SPEND A DIME, CLEAN UP THIS GRIME, AND YOU THERE DOWN ON YOUR K

AND YOU THERE DOWN ON YOUR KNEES BEGGING ME PLEASE COME
ONLY WOMEN BLEED. WATCH ME BLEED.

ONLY WOMEN BLEED.
ONLY WOMEN BLEED.
ONLY WOMEN BLEED.
ONLY WOMEN BLEED.
ONLY WOMEN BLEED.
ONLY WOMEN BLEED.

QLAN/ORUMS, JOHN/BASSES, WAGNER/GUITARS, SLIGE & VOCALS, HUNTER/HIGH-STRUNG QUITAR, "CHIROWSKI/FENGER RHOGES & VOCA 01/215, EZRA NUSIC (BMI), EARLY FROST (BMI)



DEPARTMENT OF YOUTH (CODPER, WACNER, EZRIN) WE'RE IN TROUBLE ALL THE TIME. YOU READ ABOUT US ALL IN THE PAPERS. WE WALK AROUND AND BUMP INTO WALLS A BLIND DELEGATION. AND WE AIN'T AFRAID OF HIGH POWER WE'RE BULLET PROOF AND WE'VE NEVER HEARD OF EISENHOWER, MISSILE POWER, JUSTICE OR TRUTH. WE'RE THE DEPARTMENT OF YOUTH YOUR NEW DEPARTMENT OF YOUTH WE'RE THE DEPARTMENT OF YOUTH, HIST ME AND YOUTH WE TALK ABOUT THIS WHOLE STUPID WORLD, AND STILL COME OUT LAUGHING. WE NEVER MAKE ANY SENSE, BUT HELL, THAT NEVER MATTERED, BUT WE'LL MAKE IT THROUGH OUR BLACKEST HOUR WE'RE LIVING PROOF AND WE'VE NEVER HEARO OF BILLY SUNDAY. DAMON RUNYON MANNERS DR COUTH. WE'RE THE DEPARTMENT OF YOUTH YOUR NEW DEPARTMENT OF YOUTH WE'RE THE DEPARTMENT OF YOUTH JUST ME AND YOUTH, WE'RE THE DEPARTMENT DE YOUTH THE NEW DEPARTMENT OF YOUTH.

WE'RE THE DEPARTMENT OF YOUTH. CLAN/TRUMS 10HN/RASS WASNER/SUITAR & VOCALS HUNTER/GUITARS *CHIROWSKI/KEYEDARDS & VOCALS, SHI RMAN/VOCALS, DAVID EZRIN AND
*THE SUMMERHILL CHILDREN'S CHOIR/VOCALS CHIZS F784 MUSIC (RMI), EARLY FROST (BMI), ALL BY MYSELF (BMI

COLD ETHYL

WE'VE GOT THE POWER

WE'RE THE DEPARTMENT OF YOUTH

DNE THING I MISS IS COLD ETHYL AND HER SKELETON KISS. WE MET LAST NIGHT MAKING LOVE BY THE REFRIGERATOR LIGHT. ETHYL, ETHYL, LET ME SQUEEZE YOU IN MY ARMS. ETHYL, ETHYL, COME AND FREEZE ME WITH YOUR CHARMS ONE THING NO LIE. ETHYL'S FRIGID AS AN ESKIMO PIE. SHE'S CODL IN BEO. SHE'S DUGHTA BE 'CUZ ETHYL'S DEAD. ETHYL, ETHYL, LET ME SQUEEZE YDU IN MY ARMS. ETHYL, ETHYL, COME AND FREEZE ME WITH YOUR CHARMS COME ON COLD ETHYL, FREEZE ME BABE ONE THING-IT'S TRUE, COLD ETHYL I AM STUCK DN YDU AND EVERYTHING IS MY WAY ETHYL GON'T HAVE MUCH TO SAY. ETHYL, ETHYL, LET ME SQUEEZE YOU IN MY ARMS. ETHYL, ETHYL, COME AND FREEZE ME WITH YOUR CHARMS.

COME HERE, COLD ETHYL WHAT MAKES YOU SO COLD?... 00. SO COLD COLO ETHYL COLD, COLO ETHYL, IF I LIVE 'TIL NINETY-SEVEN,

YDU'LL STILL BE WAITING IN REFRIGERATOR HEAVEN 'CUZ YOU'RE COOL, VOU'RE ICE COLO ETHYL

> QUAN/ORUMS, JOHN/BASS, HUNTER/OPENING LEAG, QUITARS & SLIGE WAGNER/LEAD OUTTARS, *CHIROWSKI/ORGAN DISTS, EZRA MUSIC (BMI), ALL BY MYSELF (BMI)

YEARS AGD COORER WACHER HERE I GO AGAIN UP AND DOWN ALONE ALL MY FRIENDS WENT HOME YEARS AGO ALL MY TOYS ARE BROKEN AND

SO AM I INSIDE MDM

YOU'RE MY PARADISE

THE CARNIVAL HAS CLOSED VEAPS ACO I'M A LITTLE BOY

I'M A GREAT BIG MAN. NO.

LET'S BE A LITTLE BOY. FOR A LITTLE WHILE LONGER. MAYBE AN HOUR? NO, STEVEN WE HAVE TO GD BACK NOW ISN'T THAT OUR MOM CALLING?

"STEVEN, COME HOME!" EZRIN/HARMONIUM & SYNTHESIZER, WAGNER/ACDUSTIC OUITAR, *CHIROWSKI/HARPSICHDRO, TRISH MAKINNON/MOM ©1975, EZRA MUSIC (BMI), EARLY FROST (BMI)

STEVEN

I DON'T WANT TO SEE YOU GD. I DON'T EVEN WANT TO BE THERE I WILL COVER UP MY EYES AND PRAY IT GOES AWAY. YOU'VE DNLY LIVED A MINUTE OF YOUR LIFE, I MILET BE ORFAMING PLEASE STOP SCREAMING. I CON'T LIKE TO HEAR YOU CRY. YOU JUST DON'T KNOW HOW DEEP THAT CUTS ME. SO I WILL COVER UP MY EYES AND IT WILL GO AWAY. YOU'VE ONLY LIVED A MINUTE OF YOUR LIFE. I MIIST BE OREAMING. PLEASE STOP SCREAMING. STEVEN. STEVEN. I HEAR MY NAME (STEVEN)

IS SOMEONE CALLING MET I HEAR MY NAME. (STEVEN) THAT ICY BREATH IT WHISPERS SCREAMS OF PAIN. I DON'T WANT TO FEEL YOU DIE. BUT IF THAT'S THE WAY THAT GOD HAS PLANNED YOU. I'LL PUT PENNIES ON YOUR EYES AND IT WILL GO AWAY, SEE? YOU'VE ONLY LIVED A MINUTE OF YOUR LIFE,

I MUST BE DREAMING PLEASE STOP SCREAMING (STEVEN) (IS SOMEONE CALLING ME? NO) (STEVEN) (I THINK I HEAR A VOICE IT'S OUTSIDE THE OODR.) (STEVEN) I HEAR MY NAME. (STEVEN) (IS SOMEONE CALLING ME? HEAR MY NAME.) (STEVEN) (WHAT DD YOU WANT?) (STEVEN) (WHAT OO YOU WANT?)

(WHAT OD YOU WANT?)

(STEVEN)

(LHEAR MY NAME.) CLAN/DRUMS, JOHN/BASSES, HUNTER/ALL GUITARS, *CHIROWSKI/PIANOS MISSE COM MUSIC (BMI), ALL BY MYSSI F (BMI)

THE AWAKENING COORER WACKER FROM

I WAKE UP IN THE BASEMENT. I'M SO HUNGRY, I'M DRY, I MUST BE HERE SLEEPWALKING, MUSN'T 17 GETTING UP FROM MY EASY CHAIR LOOKING FOR MY WIFE FOLLOWING

A TRAIL OF CRIMSON SPDTS THAT LEAD INTO THE NIGHT. SUGGENLY | REALIZE I SEE IT ALL THROUGH REAL EYES THESE CRIMSON SPOTS ARE ORIPPING FROM MY HAND

AND OH ... IT MAKES ME FEEL LIKE A MAN. OLAN/ORUMS, JOHN/BASS, HUNTER/OUITARS, WAGNER/GUITARS, *CHIROWSKI/PIANOS, EZRIN/FENGER BHODES 01975, EZRA MUSIC (BHI), EARLY FROST (BMI), ALL BY MYSELF (BMI) ESCAPE

COOPER, FOWLEY, ANTHONY) PAINT ON MY CRUEL OR HAPPY FACE. HIDE ME BEHIND IT IT TAKES ME INSIDE ANOTHER PLACE WHERE NO ONE CAN FIND IT.

ESCAPE. I GET OUT WHEN I CAN. ESCAPE. ANYTIME I CAN, ESCAPE.

I'M CRYING IN MY BEER. ESCAPE, JUST GET ME OUT OF HERE. OON'T GET ME WRONG, OON'T GET ME RIGHT I'M NOT LIKE YOU ARE

WHEN I GET HOME FROM WORK AT NIGHT,

I'M BLACKER AND BLUER. SOLESCAPE I GET OUT WHEN I CAN, ESCAPE. ANYTIME I CAN, ESCAPE, I'M CRYING IN MY BEER. ESCAPE,

JUST GET ME DUT DF HERE WHERE AM I RUNNING TO? THERE'S NO PLACE TO GO. JUST PUT ON MY MAKEUP AND GET ME TO THE SHOW.

VEAH ESCAPE MY DOCTOR SAID JUST COME AROUND, YOU'LL BE TAKEN CARE OF, AND WHILE HE RAN MY PROBLEMS DOWN, I STOLE HIS MASCARA THAT'S HOW I ESCAPE LIGHT DUT WHEN LICAN. ESCAPE. ANYTIME I CAN ESCAPE.

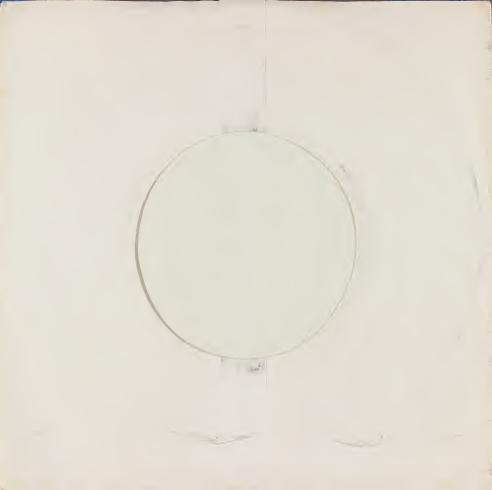
I'M CRYING IN MY BEER, ESCAPE JUST GET ME OUT OF HERE. ESCAPE.

BY OAN IEW INDINES I CHIN/BYOS WACNED/I CAN CHITTER & VIDEALS 01975, EZRA MUSIC (BMI), BAD BDY MUSIC (BMI), EIGHTH POWER MUSIC (BMI)

*APPEARS THROUGH THE COURTESY OF COLUMBIA RECORDS OF CANADA LTD

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WHEN I FALL IN LOVE



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LOVELACE WATKINS

Hello Young Lovers

WHEN I FALL IN LOVE







HUGO MONTENEGRO

AND HIS ORCHESTRA









PRESENTING

'TWO HEARTS CAN'T BE WRONG'

National Winner 1982 Wrangler Country Starsearch

Wrangler





DS 1037



"TWO HEARTS CAN'T BE WRONG"

D. Knutson/J. Barlow

Hearts in the night Beatin' in time Pickin' up tempo like a rock 'n roll song

The rhythm is right In your heart and mine We both know two hearts can't be wrong

The sun goes down And love is the sound Of two hearts together beating Steady and strong

So hold on tight The feelin' is right And we both know two hearts. can't be wrong

Let's start reachin' and touchin' and feelin' and lovin'

And gettin' it on

Let's not fight it or hide it or try to deny it

The feelin's too strong

Let's start living and daring and giving and caring and

Carrying on

'Cause we can't live without it, there's no doubt about it

Two hearts can't be wrong

Personal Management





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Mecca PRESENTS

America's Newest Italian Singing Sensation

News prole in the R HARRY MacARTHUN Por the Processing ingron, D.C. (Mayflower hu JANTON WALKER-N.Y. Daily RAD Scouts catch Rom Spirito currently at the Place L.

MAIR CHOTZINOER N. V. 31% Post Karl Wilson singing drop to the track to the excellent singing to don't the track to the tr TELEVISION Chub.

IIKE McGEE-Memphis Com-

mercial Appeal
The marm 18 singing of the Miss of the Jone of the best shows

MICK KENNY - N. Y. Dally CK Kern Ly S to wax Rom Mirror Ly S much hit at the Record C Manual Lilegane.

rress Scimitar ing tole in "En

The effect of the De Spirito on a sonk was ampl.

---- WALLACE - Cin-GENE KNIGHT -N. Y. Journal cinnati Times-Star Rom De Spirito is uniquopinion · · · He can · crooner at the dra-

American Rom De Spirito is neone, son the Sabbet Clups, -

LEE MORTIMER-N. Y. Daily

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OF THE LYRICS AND MELODIES COMPOSED BY JOSEPHINE M. PAGANO

AMAMI (LOVE ME) backed with

I'LL NEVER.

NEVER KNOW

NOLAN ROMOLO DE SPIRITO

Ses Scimitar

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De Spirito gets in "F."

Mecca Recording 170 Sannyside Dr. Rochester 23, NY

THIS IS FARON



FARON YOUNG

WE'VE GOT SOMETHING IN COMMON . LIVE FAST, LOVE HARD, DIE YOUNG A PLACE FOR GIRLS LIKE YOU : I'VE COME TO SAY GOODBYE SWEET DREAMS I'VE GOT FIVE DOLLARS AND IT'S SATURDAY NIGHT > THE YELLOW BANDANA JUST OUT OF REACH | I MISS YOU ALREADY (And You're Not Even Gone) HOW MUCH I MUST HAVE LOVED YOU > WHAT WILL I TELL MY DARLING CLOSER







A Treasury of Immortal Performances

SIDNEY BECHET

SWEETIE DEAR

ROSE ROOM

OH! LADY BE GOOD

I'M COMING VIRGINIA

orm 2S9911 Rev. Printed in U. S. A.

The Treasury of IMMORTAL PERFORMANCES

SIDNEY BECHET

By JERRY WEXLER

Associate Music Editor, The Billboard

Perhaps the most revealing commentary on Sidney Bechet's stature among musicians and followers of jazz is the exaggerated age usually attributed to him. The myth of his antediluvianism is probably compounded equally from his appearance (his hair has been white for many, many years), the tremendous authority with which he blows his soprano sax and clarinet, and the undeniable fact that he has been a leading jazz performer for at least 40 years.

Actually, "Pops" Bechet was born in 1897, in New Orleans, only three years before Louis Armstrong, and like Louis, he plays with a vitality and energy that few younger musicians can approach.

Playing with Freddy Keppard, Bunk Johnson, Mutt Carey, King Oliver, Armstrong, and other greats of that golden era, Bechet became one of New Orleans' best hot claring tists before he was 16

But in 1919, while playing in Chicago, he heard an instrument that evoked a new response in him. It was the saxophone, six of them, in fact, on a recording by the Six Brown Brothers. He immediately bought a battered alto in a hock shop, but it was too far gone in disrepair for Sidney to get much out of it. Later that year, playing in London with the Will Cook orchestra, he had a straight soprano sax made to his own specifications, and after a brief tryout, he knew that from then on this instrument would be his real specialty.

The European tour brought him international kudos. He was "discovered" by Ernest Ansermet, the famous Swiss conductor, who wrote an ecstatic review of Sidney's music that is probably the first recognition of jazz by a classical authority. The Prince of Wales became an ardent fan, as did Stravinsky and Victor Herbert. He returned to America in 1922, where he arranged the first audition for a promising young blues singer named Bessie Smith. He played with Clarence Williams and Duke Ellington, took a flyer as a restaurant entrepreneur, and, in 1925, returned to Europe with a Negro show called "The Black Revue." Playing with various bands in Berlin, London and Paris, he remained abroad until 1930. He played with Noble Sissle's band on and off during the next eight years.

In 1938, a favorite with the burgeoning hot jazz cult, he opened with his own group at Nick's in the Village. Since, he has made concert and night club appearances before jazz enthusiasts all over the world.

ON THIS RECORD:

SWEETIE DEAR

(Under the name NEW ORLEANS FEETWARMERS, recorded September, 1932)

I'M COMING VIRGINIA

(Recorded September, 1941)

ROSE ROOM

(Recorded October, 1941)

LADY BE GOOD

(Recorded October, 1941)

The Collector's Issue Label designates a recording of great historical and musical interest which, although technically not representative of RCA Victor's present day high quality standards, has been re-issued in response to widespread public demand.



KRONOS QUART WINTER WAS HARD



- T9181-1

 DIGITAL

 1. Winter Was Hard, Op. 20 (Aulis Sallinen; arr. Kronos) (1:40)

 San Francisco Girls Chorus Earl L. Miller, reed organ

 Edition Fozer Helsinki (Teosto)

 2. Half-Wolf Dances Mad in Moonlight (Yerry Riley) (8:22)

 (from Salome Dantes for Peace) Ancient Word Music (BMI)

 3. Fratres (Arvo Pärt; realized by Thomas Höfer) (9:24)

 Universal Edition

 4. Six Bagatelles, Op. 9 (Antan Webern) (3:57)

 Mößig (0:29) Leicht bewegt (0:22)

 Ziemlich fließend (0:21) Sehr langsam (0:49)

 Xußerst langsam (1:06 Fließend (0:31)

 Universal Edition

 5. Forbidden Fruit (John Zorn) (10:16)

 (Variations for Voice, String Quartet and Turntables)

 Christian Marclay, Jurntables Ohta Hiromi, voice

 Hip's Road (BMI) ® 1987 Elektra Asylum Nonesuch Records

 ® 1988 Elektra Asylum Nonesuch Records

 P 1988 Elektra Asylum Nonesuch Records

 Rew YORK 10019, 9229 SUNSET BOULEVARO LOS ANCELES. CAURTHILL NEW YORK 10019, 9229 SUNSET BOULEVARO LOS ANCELES.



TO DIGITAL

1. Sella by Barlight (John Lurie) (2:47)

Borking Lody Music (BMI)

2. Four, For Tange (Aster Prizazelle) (4:41)
Editions Menry Lemoine (SACEM)

3. Quartet No. 3 (Intrat Schnittle) (19:06)
Andante (5:40)
Agitato (5:43)
Pesante (7:21)
Universal Edition (VAAP)

4. Adagto (Samuel Barber) (7:09)
G. Schirmer

5. A Door Is Ajar (Trad., arr Krones) (0:39)

1988 Elektro: Asylum Nonesuch Records

**NEW YORK 10019 9229 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA, COS ANGELES, CALIFORNIA, COS



ALLONS DANSER ZACHARY RICHARD

SIDE 1 (VRP-LP-1007-A) © 1979
Product by:
Zachary Richard
for
Zach Rich Inc.

ALLONS DANSER (4:38)

(R.Z. Richard)

FLAMMES D'ENFER (3:01)

(Trad. Arr. R.Z. Richard)

VIENS NOUS REJOIND' (3:02)

(Trad. Arr. R.Z. Richard)

PAUV' 'TIT NEG' (4:31)

(R.Z. Richard)

COLINDA (3:39)

(Trad. Arr. R.Z. Richard)

All titles Bayou des Mysteres BMI Les Editions du Marais Bouleur SDE



ALLONS DANSER ZACHARY RICHARD

SIDE 2 (VRP-LP-1007-B © 1979
Produced by:
Zachary Richard
for
Zach Rich Inc.

HANDA WANDA (5:45)

(Trad. Arr. Richard/MacDonald/Breaux)

MAMA ROSIN (3:08)

(Trad. Arr. R.Z. Richard)

YA QUE CHOSE (2:56)

(Words R.Z. Richard, Music K. Richard)

TON TON GRIS GRIS (4:23)

(R.Z. Richard)

ANTIBON LEGBO (3:30)

(R.Z. Richard)

All titles Bayou des Mysteres BMI Les Editions du Marais Bouleur SDE



NATALIE COLE NATALIE LIVE

RECORD 1 SKBL-11709 (SKBL 1-11709)

Produced by Charles Jackson, Marvin Yancy & Gene Barge for Jay's Enterprises, Inc. **Executive Producer** Larkin Arnold @1978 Capitol Records, Inc.



2. QUE SERA. SERA (J. Livingston-R. Evans) ASCAP 7:36

3. LOVERS (Jackson-Yancy-Cole) ASCAP/BMI 3:10

4. I'M CATCHING HELL (Living Here Alone) (C. Jackson-M. Yancv) **ASCAP 7:28**

Original Arrangements by Gene Barge & Richard Evans Arrangements Readapted for Live Performance by Don Hannah

White Performance by Don Hannah

Whate Performance by British Britis Readapted for

TITTITIES -EMI, INC., U.S.A. REG. U.S. PAT. OFF.

NATALIE COLE NATALIE LIVE

RECORD 1

SKBL-11709 (SKBL 4-11709)

Produced by Charles Jackson, Marvin Yancy. & Gene Barge for Jay's Enterprises, Inc. **Executive Producer** Larkin Arnold @1978 Capitol Records, Inc.

- 1. I CAN'T SAY NO (C. Jackson-M. Yancy) **ASCAP 6:28**
- 2. SOMETHING'S GOT A HOLD ON ME (Woods-James-Kirkland) BMI 4:32
- 3. BE THANKFUL (C. Jackson-M. Yancy) **ASCAP 7:32**
- 4. OUR LOVE (C. Jackson-M. Yancy) **ASCAP 7:08**

Original Arrangements by Gene Barge & Richard Evans Arrangements Readapted for Readapted for Live Performance by Don Hannah

NONTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF



NATALIE COLE NATALIE LIVE

RECORD 2 SKBL-11709 (SKBL 2-11709)

Produced by Charles Jackson, Marvin Yancy & Gene Barge for Jay's Enterprises, Inc. **Executive Producer**

Larkin Arnold @1978 Capitol Records, Inc.

Readapted for Live Performance by Don Hannah by Don Hannah

- 1. MR. MELODY (C. Jackson-M. Yancv) **ASCAP 3:33**
 - 2. THIS WILL BE (An Everlasting Love) (C. Jackson-M. Yancv) ASCAP 3:16
 - 3. PARTY LIGHTS (Tennyson Stephens) BMI 4:58
 - 4. I'VE GOT LOVE ON MY MIND (C. Jackson-M. Yancv) **ASCAP 7:52**

Original Arrangements by Gene Barge & Richard Evans Arrangements Readapted for



NATALIE COLE NATALIE LIVE

RECORD 2 SKBL-11709 (SKBL 3-11709)

Produced by Charles Jackson, Marvin Yancy & Gene Barge for Jay's Enterprises, Inc.

> **Executive Producer** Larkin Arnold

@1978 Capitol Records, Inc.

Live Performance by Don Hannah

- 1. LUCY IN THE SKY WITH DIAMONDS (J. Lennon-P. McCartney) BMI 8:06
- 2. INSEPARABLE (C. Vackson-M, Yancv) **ASCIAP 2:51**
- 3. CRY BABY (B. Russell-N. Mead) BMI 5:09
- 4. CAN WE GET TOGETHER AGAIN (C. Jackson-M. Yancy) **ASCAP 4:00**

Original Arrangements by Gene Barge & Richard Evans Arrangements Readapted for

DANA POLKA SERIES

POLKA WITH RAY HENRY AND THE CONNECTICUT BRASS

Vocal: Eddie Skinger

D598-5 (1233-A)



331/3 RPM

TROMBONE POLKA
(R. Henry) Dana Publ. Co. BMI
HORSE BACK - POLKA
(P. Pantaluk) Dana Publ. Co. BMI
STASHU PANDOWSK!
(R. Carlyin-I. Pincus)
Geo. Pincus & Sons
HI THERE - POLKA
(R. Henry) Dana Publ. Co. BMI
SUGAR BABY - POLKA
(R. Henry) Dana Publ. Co. BMI
SAXOPHONE OBEREK
(R. Henry) Dana Publ. Co. BMI

Fresta Record Company, INC. N.Y. N.Z.

DANA POLKA SERIES

POLKA WITH RAY HENRY AND THE CONNECTICUT BRASS

Vocal: Eddie Skinger

D598-5 (1233-B)



331/3 RPM

DOMINO POLKA

(R. Henry) Dana Publ. Co. BMI

LINDY - POLKA

(W. Obzut) Dana Publ. Co. BMI

BABY - OBEREK

(R. Henry) Dana Publ. Co. BMI

DING DONG - POLKA

(G. Dana-W. Dana) Dana Publ. Co. BMI

THE CONNECTICUT YANKEE - POLKA

(W. Obzut) Dana Publ. Co. BMI

CARROT - POLKA

PIESTA RECORD COMPANY, INC. N.Y. N.Y.

DANA POLKA SERIES

POLKA WITH RAY HENRY AND THE CONNECTICUT BRASS

D598-5 (1242-A)



331/3 RPM

ROLLER SKATING POLKA
(R. Henry) Daria Publ. Co. BMI
PLAY BALL - POLKA
(R. Henry) Dana Publ. Co. BMI
DYNAMITE POLKA
(R. Henry) Dana Publ. Co. BMI
HOMERUN POLKA
(R. Henry) Dana Publ. Co. BMI
DEEP SEA POLKA
(R. Henry) Dana Publ. Co. BMI
LIGHTHOUSE OBEREK
(R. Henry) Dana Publ. Co. BMI

Flesta Record Company, Inc. N.Y. M.Y.



POLKA WITH RAY HENRY AND THE CONNECTICUT BRASS

D598-5 (1242-B)



331/3 RPM

DREAM VALLEY - POLKA
(R. Henry) Dana Publ. Co. BMI
HOT TOMATO - POLKA
(K. W. Obzut) Dana Publ. Co. BMI
HUMDINGER OBEREK
(R. Henry) Dana Publ. Co. BMI
FARMER'S POLKA
(R. Henry) Dana Publ. Co. BMI
EARLY BIRDS - POLKA
(W. Obzut) Dana Publ. Co. BMI
GREEN GARDEN - OBEREK
(R. Henry) Dana Publ. Co. BMI

FIRSTA RECORD COMPANY, INC. H.Y. N. ..

BBG records

The best of BBCTV & Radio

Distributed by Gillette-Madison Comm.

33 1/3 RPM BBC-22313



RECORD ONE SIDE A

VIENNESE SONATAS FOR VIOLIN AND PIANO MOZART-BEETHOVEN-SCHUBERT

THREE MOZART VIOLIN SONATAS
Norbert Brainin and Lamar Crowson

- 1. SONATA IN E MINOR (K.304) 1st Movement: Allegro 2nd Movement: Tempo di minuetto
- 2. SONATA IN F MAJOR (K.377) 1st Movement: Allegro 2nd Movement: Andante

Records produced by Leo Black and co-ordinated by Sylvia Cartner. ® BBC, London 1978 ® 1978



The best of BBCTV & Radio

Distributed by Gillette-Madison Comm.

33 1/3 RPM BBC-22313 RECORD ONE SIDE B

VIENNESE SONATAS FOR VIOLIN AND PIANO MOZART-BEETHOVEN-SCHUBERT THREE MOZART VIOLIN SONATAS Norbert Brainin and Lamar Crowson

SONATA IN F MAJOR (K.377) 3rd Movement: Tempo di minuetto
 SONATA IN A MAJOR (K.526) 1st Movement: Molto allegro

2nd Movement: Andante 3rd Movement: Presto

Records produced by Leo Black and co-ordinated by Sylvia Cartner. BBC, London 1978 © 1978



The hest of BBCTV & Radio

Distributed by Gillette-Madison Comm.

33 1/3 RPM BBC-22313 RECORD TWO SIDE C

VIENNESE SONATAS FOR VIOLIN AND PIANO MOZART-BEETHOVEN-SCHUBERT MOZART-SCHUBERT-BEETHOVEN Norbert Brainin and Lili Kraus

1. MOZART: SONATA IN F MAJOR (K.376) 1st Movement: Allegro 2nd Movement: Andante

3rd Movement: Rondeau-Allegretto grazioso
2. SCHUBERT: SONATINA IN G MINOR (D.408)

1st Movement: Allegro giusto
2nd Movement: Andante

Records produced by Leo Black and co-ordinated by Sylvia Cartner. © BBC, London 1978 © 1978



The best of BBCTV & Radio

Distributed by Gillette-Madison Comm.

33 1/3 RPM BBC-22313 RECORD TWO SIDE D

VIENNESE SONATAS FOR VIOLIN AND PIANO MOZART-BEETHOVEN-SCHUBERT

MOZART-SCHUBERT-BEETHOVEN
Norbert Brainin and Lili Kraus

1. SCHUBERT: SONATINA IN G MINOR (D.408)

3rd Movement: Menuetto
4th Movement: Allegro Moderato

2. BEETHOVEN: SONATA IN G MAJOR, Op. 30, No. 3

1st Movement: Tempo di minuetto (ma molto moderato e grazioso)

2nd Movement: Allegro vivace

Records produced by Leo Black and co-ordinated by Sylvia Cartner. © BBC, London 1978 © 1978



OF CHRISTMAS





Side 1

SL-6586 (SL 1-6586)

1. SILENT NIGHT / THE FIRST NOEL - Sonny James (Gruber-Mohr) - Traditional

2. SILVER BELLS - Ferlin Husky (Jay Livingston-Ray Evans)

3. THERE'S NO PLACE LIKE HOME - Glen Campbell (Sammy Cahn-Gary Bruce)

4. I'LL BE HOME FOR CHRISTMAS - Roy Rogers
(Kim Gannon-Walter Kent-Buck Ram)

5. BECAUSE IT'S CHRISTMAS TIME - Buck Owens (Buck Owens-Red Simpson)



ALL-TIME FAVORITES IN THE TRADITIONAL STYLE





Side 2

SL-6586 (SL 2-6586)

1. JINGLE BELLS / UP ON THE HOUSETOP /
JOLLY OLD ST. NICHOLAS

Trad. (Arr. W. Loose) The Hollywood Pops Orchestra
2. O COME ALL YE FAITHFUL - Al Martino (Traditional)
3. WE THREE KINGS-The Roger Wagner Chorale
(John Henry Hopkins)

4. HARK! THE HERALD ANGELS SING
The Korean Orphan Choir (Wesley-Mendelssohn)
5. JINGLE BELLS - The Roger Wagner Chorale

(J. Pierpont)

Otatibuted by CBS Records / CBS Inc. / 51 W. 52 Street, New York N. L. 1. SOLDIER OF THE LINE 4:15 2. ON THE EDGE OF THE WORLD 4:21 3. THE SPIRIT 4:18 4. SACRED HOUR 5:32

-T. Clarkin-

ARZ 37954 STEREO

SIDE 1 AL 37954 @ 1982 CBS Inc.



Distributed by CBS Records / CBS Inc. / 51 W. 52 Street, New York N. L.

1. WALKING THE STRAIGHT LINE 4:54

2. WE ALL PLAY THE GAME 4:04

3. THE TEACHER 3:21

4. THE LIGHTS BURNED OUT 4:29

-T. Clarkin-

ARZ 37954 STEREO **SIDE 2**BL 37954

® 1982 CBS Inc.



Portrail.

ARCANGEL

BFR 38247 STEREO



SIDE 1

AL 38247

1. STARS 5:03 -M. Soldan - J. Cannata- (ASCAP)

2. TRAGEDY 3:31 -M. Soldan - J. Cannata- (ASCAP)

3. WANTED: DEAD OR ALIVE 3:27 -M. Soldan - J. Cannata- (ASCAP)

4. USED TO THINK I'D NEVER FALL IN LOVE 3:50

5. ROCK ME TONIGHT 3:28 -J. Cannata-(ASCAP)

Produced by Jeff Cannata for Parallax Productions, Inc.

Resis a trademark of CBS Inc



ARCANGEL

BFR 38247 STEREO



SIDE 2

BL 38247

® 1983 CBS Inc.

1. BEFORE THE STORM 1:39 -J. Cannata- (ASCAP)
2. SIDELINES 3:46 -M. Soldan - J. Cannata- (ASCAP)
3. CONFESSION* 3:10 -B. Livsey - G. Lyle- (ASCAP)/(BMI)
4. JUST ANOTHER ROMANCE 4:08 -M. Soldan - J. Cannata(ASCAP)

5. KING OF THE MOUNTAIN 4:46 -M. Soldan -J. Cannata- (ASCAP)

Produced by Jeff Cannata for Parallax Productions, Inc. except (*) Produced by Jeff Cannata, Tony Bongiovi and Lance Quinn at the Power Station, New York, NY

Receipts a trademark of CBS Inc



TRILLION CLEAR APPROACH

JE 36206 STEREO



SIDE 1AL 36206

1980 CBS Inc.

1. MAKE TIME FOR LOVE 3:22 -M. D. Black- (ASCAP) 2. LOVE ME ANYTIME 3:36

-T. Griffin-F. Barbalace-P. Leonard-R. Anaman- (BMI)

3. I KNOW THE FEELING 4:46 -F. Barbalace-P. Leonard-T. Griffin- (BMI)

4. MAKE IT LAST FOREVER 5:10
-F. Barbalace-T. GriffinP. Leonard- (BMI)

DEMONSTRATION
NOT FOR SALE
A TRADEMARK OF CBS INC./MARCA



TRILLION CLEAR APPROACH

JE 36206 **STEREO**



SIDE 2 BL 36206 @1980 CBS Inc.

1. PROMISES 3:53 -P. Leonard-F. Barbalace- (BMI) 2. CITIES 4:25 -F. Barbalace-P. Leonard-T. Griffin- (BMI)

3. WHAT CAN YOU DO? 4:01 -F. Barbalace-P. Leonard- (BMI) 4. CLEAR APPROACH 3:47

-P. Leonard-F. Barbalace- (BMI) 5. WISHING I KNEW IT ALL 4:04

-P. Leonard-F. Barbalace- (BMI)

DEMONSTRATION TRADEMARK OF CBS INC./MARCH



SIDE A

6413,526

1 ASTRAL ALIENS /-2. WHAT'S IN A NAME - 4:11 3. STOP THAT SONG - 3:16 IF YOU REALLY NEED ME NOW 5. PERISCOPE LIFE - 3:29

> Produced and Arranged by John Tilly And Kayak 9 1980 Phonogram, B.V. Hilversum



SIDE B

23

6413,526

BEGGARS CAN'T BE CHOOSERS - 4:43 2. THE SIGHT - 4:04 3. LOST BLUE OF CHARTRES - 3:40 4. ANNE - 4:22 5. ONE WAY OR ANOTHER 6. SAD TO SAY FAREWELL - 4:30

> Produced and Arranged b John Tilly And Kayak 1980 Phonogram, B.V. Hilversum







33 ¹/₃ R. P. M.

MADE IN PORTUGAL

RESERVADOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA REGISTADA-E'PROIBIDA A DUPLICAÇÃO, EXECUÇÃO PÚBLICA É RADIODIFUSÃO DE STEDISCO





58 601

CHRISTOPHE

LES AMOUREUX QUI PASSENT (1, Albento-1 Den)

JE SUIS PARTI (Christophe)

ALINE (Christophe)

CETTE VIE LA (Christophe)

A CEUX QU'ON AIME (Christophe)

JE CHANT POUR UN AMI



33 ¹/₃ R. P. M.

MADE IN PORTUGAL

RESERVADOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPPIETA FIO DA OBRA REGISTADA E'PROIBIDA A DUPLICAÇÃO, EXECUÇÃO D'ÚBLICA E RADIODIFUSÃO D E S I E D I S C O





SB 601

CHRISTOPHE

JE NE T'AIME PLUS (Christophe)

MAMAN (Christophe)

J'A' ENTENDU LA MER (Christophe)

GETTE MUSIQUE (J. Denjean-J. Albertini)

AVEC DES MOTS D'AMDUR (Christophe

LES MARIONNETTES

(Christophe)



AMERICAN ARTISTS RECORDS

A HERO FROM ZERO JOHN DOTÉ

PRODUCED AND ARRANGED
BY JOHN DOTÉ
EXECUTIVE PRODUCER
UIM CORSETTI
ENGINEERED BY
CONNIE HILLMAN



SIDE A STEREO
A.A. 3-71328
33 RPM
AMERICAN TIMES
MUSIC BMI
MPPA 9161A

- 1. CAN'T FIGHT A FIRE (4:46) (DOTÉ)
 - 2. PAIR OF EYES (4:10) (DOTÉ)
 - 3. A CLOSER LOOK (3:41) (DOTÉ)
- KEEP YOU SATISFIED (4:06)
 - 5. KISSES (4:47) (DOTÉ)
 - @ 1986
 - © 1986



AMERICAN ARTISTS RECORDS

A HERO FROM ZERO JOHN DOTÉ

PRODUCED AND ARRANGED BY JOHN DOTÉ EXECUTIVE PRODUCER JIM CORSETTI ENGINEERED BY CONNIE HILLMAN



SIDE B STERED

A.A. 3-71329

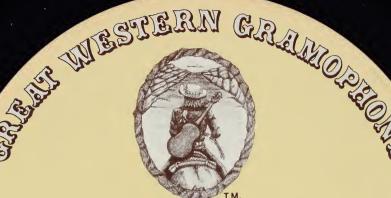
33 RPM

AMERICAN TIMES

MUSIC BMI

MPPA 91618

- 1. CAN'T TAKE THAT BEAT (3:30) (DOTÉ - JONES)
- 2. MAY I HAVE THIS DANCE? (3:58)
 - 3. GET TO YOU (3:24)
 - 4. MISS COMMUNICATION (3:30)
 - 5. A HERO FROM ZERO (3:44)
 - @ 1986
 - © 1986



KZ 31901 **STEREO**



SIDE 1 AL 31901 P 1972 CBS, Inc.

GLENCOE

- 1. AIRPORT 5:00 -Maitland Reed-
- 2. LOOK ME IN THE EYE 4:10 -Maitland-
- 3. LIFELINE 5:45 -Maitland-
- 4. TELEPHONIA 5:00 -Turnbull-

Ostribuled by Columbia Records / CBS, Inc., 51 West 52 Street, New York City



KZ 31901 **STEREO**



SIDE 2 BL 31901 (P) 1972 CBS, Inc.

GLENCOE

- 1. IT'S 5:45 -Turnbull-
- 2. BOOK ME FOR THE FLIGHT 5:20 -Maitland-
- 3. HAY FEVER 4:30 -Turnbull-
- 4. QUESTIONS 3:16 -Maitland5. SINKING (DOWN A WELL) 4:54
 -Turnbull Gallagher
 Columbia Records / CBS, Inc., 51 West 52 Street, New Tork of the control of the control

SOUND OF NEW YORK, USA

A SOULFUL SOUND

QC 709 A
Prod. by Peter Brown
& Dwight Brewster



Publ. by Sound Aronud Town & Horoscope Music BMI © @ 1979

WILLIE RAP

(Kevin Johnson & Willie Wood)

Willie Wood & Wilie Wood Crew

Arr. by Kevin Johnson

Dist. by Queen Constance Records

SOUND OF NEW YORK, USA

A SOULFUL SOUND

QC 709 B

Prod. by Peter Brown & Dwight Brewster



Publ. by Sound Aronud Town & Horoscope Music BMI © @ 1979

WILLIE RAP

(Kevin Johnson & Willie Wood)

Willie Wood & Wilie Wood Crew

Arr. by Kevin Johnson

Dist. by Queen Constance Records



ORGM-2037

SUN RA

CALLING PLANET EARTH

SIDE A



33 1/3 RPM

- 1. DISCIPLINE NO. 5 1:49
- 2. DISCIPLINE NO. 10 2:45
- 3. ENLIGHTENMENT 2:35
- 4. LOVE IN OUTER SPACE 8:12
- 5. DISCIPLINE NO. 15 2:44
- 6. THE SATELLITES ARE SPINNING 2:38

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ORG MUSIC



ORGM-2037

SUN RA

CALLING PLANET EARTH

SIDE B



33 1/3 RPM

- 1. CALLING PLANET EARTH 6:48
- 2. THE OUTERS 9:54
- 3. ADVENTURES OUTER SPACE 7:32

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ORG MUSIC =

"THE WONDERFUL WORLD OF FOOD"

With

BETSY PALMER

For Broadcast: Week of February 3, 1975

SIDE ONE



MICROGROOVE

BAND 1 — PROGRAM 561
BAND 2 — PROGRAM 562
BAND 3 — PROGRAM 563
BAND 4 — PROGRAM 564
BAND 5 — PROGRAM 565
BAND 6 — PROMO

All Programs 4:00

AERIAL COMMUNICATIONS, INC. 420 Madison Avenue New York, New York 10017

WWF-323

Music by special arrangement with Thomas J. Valentino, Inc.

"THE WONDERFUL WORLD OF FOOD"

With

BETSY PALMER

For Broadcast: Week of February 10, 1975

SIDE TWO



MICROGROOVE

BAND 1 — PROGRAM 566 BAND 2 — PROGRAM 567 BAND 3 — PROGRAM 568 BAND 4 — PROGRAM 569 BAND 5 — PROGRAM 570 BAND 6 — PROMO

All Programs 4:00

AERIAL COMMUNICATIONS, INC. 420 Madison Avenue New York, New York 10017

WWF-324

Music by special arrangement with Thomas J. Valentino, Inc.

GETZ/GILBERTO #2 RECORDED LIVE AT CARNEGIE HALL

STAN GETZ QUARTET

Personnel: Stan Getz, Tenor Sax; Gary Burton, Vibes; Eugene Cherico, Bass; Joe Hunt, Drums

> MAS-90671 (MASI-90671)

I. GRANDFATHER'S WALTZ 4:28 (Lasse Farniof-Gene Lees) Meader Music BMI

2. TONIGHT I SHALL SLEEP WITH SMILE ON MY FACE 2:30 (Duke & Mercer Ellington-Irving Gordon) Allied Music Corp. ASCAP

3. STAN'S BLUES 4:35 (Stan Getz) Stan Getz Productions BMI

4. HERE'S THAT RAINY DAY 4:00 (Johnny Burke James Van Heusen) Burke & Van Heusen.

(MAS1-90671)

Burke & Van Heusen,
Inc. ASCAP

Inc. ASCAP

Mid. by Capitol
Records, Inc., U.S.A.

Mid. by Capitol
Records, Inc., U.S.A.



GETZ/GILBERTO RECORDED LIVE AT CARNEGIE HALL

JOAO GILBERTO

With Drums & Guitar Personnel: Joao Gilberto, Guitar: Helcio Milito. Drums: Keeter Betts, Bass

MAS-90671

I. SAMBA DA MINHA TERRA (Port.) 3:07 (Dorival Caymmi) Robbins Music Corp. ASCAP

2. ROSA MORENO (Port.) 4:00 (Dorival Caymmi) É. B. Marks Music BMI

3. UM ABRACO NO BONFA (Port.) 2:45 (Joao Gilberto) Duchess Music Corp. BMI

4. BIM BOM (Port.) 2:10 (Joao Gilberto) Duchess Music Corp. BMI

5. MEDITATION (Port.) 4:00 (Antonio Carlos Jobim-Newton Mendonca-Norman Gimbel) Duchess Music Corp. BMI

6. O PATO (THE DUCH) (Port.) 2:19 (Original MAS-90671

(MAS2-90671)

Text & Music By Jayma Silva-Neuza Teixeira Eng. Lyrics by Jon Hendricks)

Cromwell Music & Fermata International Melodies ASCAP

ADMISION OF METRO-GOLDWYN-MAYER-Text & Music By Jayme.



CTI 6002

ANTONIO CARLOS JOBIM STONE FLOWER



UNIVERSAL STEREO



RVG 87654 A STEREO

- 1. TEREZA MY LOVE (Antonio Carlos Jobim)
 Corcovado Music Corp. 4:20
- CHILDREN'S GAMES (Antonio Carlos Jobim) Ensign Music Corp. 3:25
- 3. CHORO (Antonio Carlos Jobim)
 Corcovado Music Corp. 2:05
- 4. BRAZIL (Ary Barroso)
 Peer International 7:19

ARRANGED AND CONDUCTED BY
EUMIR DEODATO
ALL BMI



CTI 6002

ANTONIO CARLOS JOBIM STONE FLOWER



UNIVERSAL STEREO



RVG 87654 B

- 1. STONE FLOWER (Antonio Carlos Jobim)
 Corcovado Music Corp. 3:18
- 2. AMPARO (Antonio Carlos Jobim) Ensign Music Corp. 3:35
- 3. ANDORINHA (Antonio Carlos Jobim)
 Corcovado Music Corp. 3:30
- 4. GOD AND THE DEVIL IN THE LAND OF THE SUN (Antonio Carlos Jobim) Ensign Music Corp. 2:20
- 5. SABIA (Chico Hollanda/Antonio Carlos Jobim)
 Duchess Music Corp. 3:55

ARRANGED AND CONDUCTED BY
EUMIR DEODATO
ALL BMI



JOHN BYRD "YOUR THING AND MY THING"

SIDE 1 STEREO



T-436 (M-436-A5) PROMOTIONAL COPY NOT FOR SALE

1. I'LL BE YOUR EVERYTHING (3:12) (George Soulé)

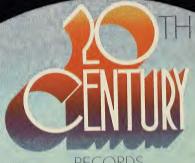
2. SUNSHINE (3:47)
(P. Hurtt-B. Sigler)
3. A WOMAN IS THE MAKINGS OF A MAN (3:59)

(Joe Wilson-Howard Brown)
4. I CAN'T STOP LOVING YOU, GIRL (3:43)
(Joe Wilson-George Byrd-Henderson Huggins)
5. HONEY, I DON'T MIND (3:07)

4. I CAN'T STOP LOVING YOU, GIRL (3:43)
(Joe Wilson-George Byrd-Henderson Huggins)
5. HONEY, I DON'T MIND (3:07)
(Randy Cone)
Arrangements, Production and Sound by
Joe Wilson

P1974 20th Century
Records

P1974 20th Century
Records



RECORDS

JOHN BYRD "YOUR THING AND MY THING"

SIDE 2 **STEREO**



T-436 (M-436-BS) PROMOTIONAL COPY NOT FOR SALE

1. I'VE GOT WHAT YOU NEED (2:59) (Joe Wilson-George Byrd-Henderson Huggins)

2. ALL I DO (2:54)

(Joe Wilson-George Byrd-Henderson Huggins)

3. FIND YOURSELF SOMEBODY ELSE (2:58)

Joe Wilson-George Byrd-Henderson Huggins)

4. WAIT 'TIL TOMORROW (Ed Struzick) (2:50)

5. DIBBLIN' AND DABBLIN' (In Somebody Elses Affair) (Joe Wilson-Fred Blackmon) (2:34)

6. YOUR THING AND MY THING (Equals A Good Thing) (Joe Wilson-George Byrd-Henderson Huggins) (2:59)

Arrangements, Production and Sound by Joe Wilson

(P) 1974 20th Century

Records

(P) 1974 20th Century

Records

(P) 1974 20th Century





Blue Duck Fly to North Country
Sam Signaoff



- 1 Making It Ours
- 2 New York Skyline
- 3 Changing Easy
- 4 You Brought My Beginning
- 5 Blue Duck Fly to North Country

(Signaoff)



TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORPORATION—MADE IN U.S.A.

Side 2 Stereo



Blue Duck Fly to North Country
Sam Signaoff



Victor

- 1 Sunny Days (Signaoff)
- 2 Sign, Book & Bell (Signaoff)
- 3 It's a Lonely Day (Signaoff)
- 4 Mama, Don't You Be Mad (You'll Be Smiling) (Signaoff-Shaffer)
- 5 Zip (Signaoff)



TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORPORATION—MADE IN U.S.A.



ГОСТ 5289-68 33Д—032077



Вторая гр.-1 1-00

ИСКУССТВО НАРОДОВ СССР

Калмыцкая АССР—МЕЛОДИИ СТЕПЕЙ СТРАНА БУМБЫ (С. Дорджин—Л. Инджиев) ЗАСТОЛЬНАЯ (С. Дорджин—Ц. Леджинов) ЯЛУХА. УЗОРЧАТЫЙ СИТЦЕВЫЙ ПЛАТОК

ЖАВОРОНСК (М. Пюрвеев— К. Эрендженов) ОДИНОКОЕ ДЕРЕВО У БРОДА

ЭЛИСТИНКАЯ ЖЕМЧУЖНАЯ НОЧЬ

Хор анс. песни и танца «Тюльпан» (1, 2) В. Гаряева (3), З. Цеденова (4, 5) В. Цекиров (6), Л. Насунова (7) А. Егоринов (баян) (1, 2)



ГОСТ 5289-68 33.Д—032078



Вторая гр.**-2** !-00

ИСКУССТВО НАРОДОВ СССР

Калмыцкая АССР—МЕЛОДИИ СТЕПЕЙ АКТЮБА-РЕКА, КРАСНЫЕ ВЕТКИ КЛЕНА, ТЕГРЯШ (калмышкие нар. песни)

КАЛМЫЦКИЕ ТАНЦЕВАЛЬНЫЕ МЕЛОДИИ
ВЕЧЕРНЯЯ ПЕСНЯ (М. Пюрвеев — К. Эрендженов)
ПЕСНЯ О ГОРОДОЕИКОВЕ (С. Дорджин — А. Сусеев

Л. Кулешова (1-3,5), А. Мукаева (7), Хор анс. песни и танца «Тюльпан» (6) Оркестр нар. инстр.

Элистинского муз. училища (4) А. Егоринов (баян) (6,7)

groenland orchester

staubgold 7



stereo45

haudura diskon (awake)

ballistik fast mosaic



CREAM WHEELS OF FIRE IN THE STUDIO

1. WHITE ROOM
Jack Bruce-Pete Brown



- 2. SITTING ON TOP OF THE WORLD Chester Burnett
- 3. PASSING THE TIME Ginger Baker-Mike Taylor
- 4. AS YOU SAID
 Jack Bruce-Pete Brown
 (ST-C-681285CT)

CREAM WHEELS OF FIRE IN THE STUDIO

1. PRESSED RAT AND WARTHOG Ginger Baker-Mike Taylor



- 2. POLITICIAN
 Jack Bruce-Pete Brown
- 3. THOSE WERE THE DAYS Ginger Baker-Mike Taylor
- 4. BORN UNDER A BAD SIGN Booker T. Jones-William Bell
- 5. DESERTED CITIES OF THE HEART Jack Bruce-Pete Brown (ST-C-681286CT)

CREAM WHEELS OF FIRE LIVE AT THE FILLMORE



- 1. CROSSROADS Robert Johnson
- 2. SPOONFUL Willie Dixon

(ST-C-681287CT)

CREAM WHEELS OF FIRE LIVE AT THE FILLMORE



ATCO RECORDS

- 1. TRAINTIME Jack Bruce
- 2. TOAD Ginger Baker

(ST-C-681288CT)

De Tone Records

Presents

TONY SMITH & THE ARISTOCRATS

HI YO SILVER

#2900 Side 1



STEREO 331/3 RPM

- 1. HI YO SILVER—T. Smith Vocal (Charles Alexander)
- 2. I BELIEVE IN MUSIC—T. Smith Vocal (Mac Davis)
- 3. NEITHER ONE OF US—"Doc" Jones Vocal (J. Weatherly)
- 4. AIR MAIL SPECIAL—Casimir-Sherrill-Smith-Jones (Benny Goodman)

De Tone Records

Presents

TONY SMITH & THE ARISTOCRATS

HI YO SILVER

#2900 Side 2



STEREO 331/3 RPM

- 1. DRUM, DRUM—T. Smith Drums (T. Smith, B. Casimir & A. Jackson)
- 2. OUR DAY WILL COME—"Doc" Jones Vocal (Noel Sherman)
- 3. SPANISH EYES
 (Raempfert, Singleton & Snyder)
 GAMES PEOPLE PLAY—T. Smith on steel drum
 (Joe South)
- 4. LOVE COMEDY—.T Smith (T. Smith, B. Casimir & A. Jackson)

WHO'S NEXT

MCA RECORDS

MCA-37217



SIDE 1

1. BABA O'HILEY (4:59)
2. BARGAIN (6:33)
3. LOVE AIN'T FOR KEEPIN' (2:11)
4. MY WIFE* (3:36)
5. THE SONG IS OVER (6:16)
Composed By Peter Townshend
*Composed By John Entwistle
Published By Track Music, Inc. (BMI)
PRODUCED BY THE WHO
ASSOCIATE PRODUCER: GLYN JOHNS
EXECUTIVE PRODUCERS:
KIT LAMBERT, CHRIS STAMP,
PETE KAMERON
Engineer: GLYN JOHNS
RECORDED IM ENGLAND

MCA RECORDS, INC., 70 UNIVERSAL PLAZA.UNIVERSAL PLAZA.**

THE WHO

MCA RECORDS

MCA-37217 7-12869



SIDE 2

1. GETTIN' IN TUNE (4:49)
2. GOIN' MOBILE (3:40)
3. BEHIND BLUE EYES (3:40)
4. WON'T GET FOOLED AGAIN (8:31)
Composed By Peter Townshend
Published By Treck Music, Inc. (BMI)
FRODUCED BY THE WHO
ASSOCIATE PRODUCER: GLYN JOHNS
EXECUTIVE PRODUCERS:
KIT LAMBERT, CHRIS STAMP,
PETE KAMERON
Engineer: GLYN JOHNS
RECORDED IN ENGLAND

SY MCA RECORDS, INC. 70 UNIVERSAL PLACE

33-237
VANILLA FUDGE
THE BEAT GOES ON

- 1. SKETCH Vanilla Fudge
- 2. THE BEAT GOES ON Sonny Bono



- 3. VARIATIONS ON DIVERTIMENTO NO. 13
 IN F MAJOR Mozart
 OLD BLACK JOE Trad.
 DON'T FENCE ME IN Cole Porter
 12TH STREET RAG Bowman-Razaf
 IN THE MOOD Garland-Razaf
 HOUND DOG Leiber-Stöller
 I WANT TO HOLD YOUR HAND, I FEEL FINE,
 DAY TRIPPER & SHE LOVES YOU Lemmon-McCartney
- 4. THE BEAT GOES ON Sonny Bono
- 5. FUR ELISE & MOONLIGHT SONATA Beethoven
- 6. THE BEAT GOES ON Sonny Bono

(C-12737CT)



VANILLA FUDGE THE BEAT GOES ON

2 ATCO RECORDS

- 1. THE BEAT GOES ON Sonny Bono
- 2. VOICES IN TIME
- 3. THE BEAT GOES ON Sonny Bono
- 4. MERCHANT Vanilla Fudge
 THE GAME IS OVER
 Bourtayre-Bouchety
- 5. THE BEAT GOES ON Sonny Bono

(C-12738CT)



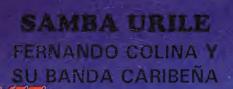
MAXI SINGLE
LPV-110254-A
rpm 33.3

1.-SAIVIBA URILE

(Fernando Colina)

DIRECCION GENERAL: ALEJANDRO PAGE
ARREGLOS Y DIRECCION MUSICAL:
JESUS CONTRERAS
HECHO EN VENEZUELA POR
VELVET DE VENEZUELA,S.A.
PARA DISTRIBUIDORA
VELVET RODVEN,C.A.
P.MCMXCII

P.MC





MAXI SINGLE
LPV-110254-B
rpm 33.3

1.-SAMBA URILE

(Fernando Colina)

DIRECCION GENERAL: ALEJANDRO PAGE
ARREGLOS Y DIRECCION MUSICAL:
JESUS CONTRERAS
HECHO EN VENEZUELA POR
VELVET DE VENEZUELA,S.A.
PARA DISTRIBUIDORA
VELVET RODVEN,C.A.

P.MCMXCII

P.MCMXCII

P.MCMXCII

министерство культуры СССР



ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

FOCT 5289-80

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РИЖСКИЙ ЗАВОД ГРАМПЛАСТИНОК

QD 33

C T E P E O C60-14203

Гр. 3. 1-90

гимн солнцу

Группа СТАСА НАМИНА

ВСТУПЛЕНИЕ К «ГИМН СОЛНЦУ» (С. Намин — В. Харитонов)
ПОСЛЕ ДОЖДЯ (О. Фельцман — М. Рябинин)
ГДЕ ЖИВЕТ ВЕТЕР (С. Намин — П. Севак, перевод С. Намина)
ТЫ ТОЛЬКО СЛУШАЙ
[А. Слизунов — С. Намин)

МИНИСТЕРСТВО КУЛЬТУРЫ СССР



ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

РИЖСКИЙ ЗАВОД ГРАМПЛАСТИНОК

FOCT 5289-80

0

© 33

C T E P E O C60-14204

Гр. 3. 1-90

гимн солнцу

Группа СТАСА НАМИНА

БОГАТЫРСКАЯ СИЛА (А. Пахмутова— Н. Добронравов) СКАЖИ МНЕ «ДА» (С. Намин— В. Харитонов) ПОСВЯЩЕНИЕ «БИТЛЗ» (С. Намин, А. Слизунов) УТРО— ВЕЧЕР (С. Намин— В. Харитонов) МУЗЫКАНТ (А. Слизунов— О. Писаржевская, А. Монастырев)



ГОСТ 5289-73 C60-08367



1 сторона Гр. 3. 1-90

РОМАН КАРЦЕВ, ВИКТОР ИЛЬЧЕНКО МИХАИЛ ЖВАНЕЦКИЙ ЧТО СЛУЧИЛОСЬ? ГОДЫ ЛЕТЯТ. СЛОВА, СЛОВА О ГОРОДАХ АЛЛО, ВЫ МЕНЯ ВЫЗЫВАЛИ? (М. Жванецкий) Р. Карцев и В. Ильченко (1, 3) Р. Карцев (4) М. Жванецкий (2, 5) Запись из концертного зала



ГОСТ 5289-73 C60—08368



2 сторона Гр. 3. 1-90

РОМАН КАРЦЕВ, ВИКТОР ИЛЬЧЕНКО МИХАИЛ ЖВАНЕЦКИЙ СТАВЬ ПТИЦУ. ЛИЧНЫЙ ОПЫТ ЕСЛИ БЫ Я. ПОРТРЕТ АВТОБИОГРАФИЯ КАССИР И КЛИЕНТ (М. Жванецкий) Р. Карцев и В. Ильченко (1, 6) Р. Карцев (2) М. Жванецкий (3—5) Запись из концертного зала



гост 5289-73 С60-07077



третья гр 1-90 Сторона 1

СЕРЕНАДА СОЛНЕЧНОЙ ДОЛИНЫ ОРКЕСТР ОЛЕГА ЛУНДСТРЕМА

В хорошем настроении (Гарланд—Разаф)
Лунная серенада (Г. Миллер)
Дорога на Чаттанугу
(Гордон—Уоррен)
Я знаю почему (Уоррен)
Мы снова здесь (Дж. Грэй)

ы снова здесь (Дж. Грэй) Коричневый кувшинчик (обр. Б. Финигена)



гост 5289-73 С60-07078



третья **гр** 1-90 Стор**она 2**

СЕРЕНАДА СОЛНЕЧНОЙ ДОЛИНЫ ОРКЕСТР ОЛЕГА ЛУНДСТРЕМА
Это что-то зыбкое (Дж. Макгрегор и Г. Вильямс)
Утренняя серенада (Ф. Карле)
В кругу друзей (автор неизв.)
Нитка жемчуга (Уоррен)
Я очарован (С. Липман)

BÖTTCHER/HUBWEBER:

SCHNACK

Side A:

1-4 Münster 17:07

5 Bruxelles 03:20



Side B:

1-2 Bruxelles 07:30

3-5 Zürich 14:45



33 ¹/₃ RPM

Anthro 02

(P)+(c) 2005 aufabwegen

GEMA

(LC) 01291

anthropometrics

a sublabel of aufabwegen





p.o.box 100 152 50441 Cologne . Germany www.aufabwegen.com

Side A Stereo

APL1-1535-A



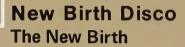


Victor

- 2 (Them) Changes (Miles) 3:49
- 3 (We've Got to) Pull Together (Fugua-Hawkins-Taylor) 4:40
- 4 K-Jee (Fuqua-Hearndon) 4:36

Side **B** Stereo

APL1-1535-B



1 Comin' from All Ends (Baker-Wilson) 7:55



Victor

- 2 Got to Get a Knutt (The New Birth) 7:43
- 3 I Wash My Hands of the Whole Damn Deal (Baker-Frey) 3:25

Golden W Cress

LOUIE'S LOVE SONGS LOU CARTER

CR-3010 SIDE A



Tru-Hi-Fi Recording

- 1. I CAUGHT A COLD IN MY HEART
- 2. THE MURIALS ON THE WALL
- 4. THE DIFFERENT SHAPES THEY ARE
- 5. SELFISH
- 6. MABEL

- 2:30
- 2:27
- 2:15
- 2:24
- 2:26 2:14

All funes composed by Lou Carter

Published by Adams Publishing (ASCAP)

PURPLE PURPLE AND PUBLISHING (ASCAP)

PURPLE PU

Golden W Crest

LOUIE'S LOVE SONGS LOU CARTER

CR-3010 SIDE B		Tru-Hi-Fi Recording
	WHATTSA MATTER WIT ME ONLY A ROOM IN THE CELLAR	1:50 2:37
3.	I DON'T WISH THAT I WAS NEBODY BUT ME APRIL IN PECRIA	2:04 2:25
	I GOT A ROSE BETWEEN MY TOES IF I HAD A NOSE FULL OF NICKELS	1:57 2:30
10	All tunes composed by Lou Carter Published by Adams Publishing (ASCAP)	JK
VC	PI	ROO
	PLAYING 331, MICRO	

KFIE presents

SIDE ONE

ROCK 80

CARS Gary Numan

® 1979 A Beggar's
Banquet Recording* BRASS IN POCKET .

Pretenders 1980 Sire Records, Inc.

DRIVER'S SEAT - Sniff 'N' The Tears 1979 Atlantic Recording Corp.*

CRUEL TO BE KIND . Nick Lowe @ 1979 CBS, Inc.

IS SHE REALLY GOING **OUT WITH HIM?** Joe Jackson

@ 1979 A & M Records, Inc.

HEARTBREAKER -Pat Benatar

® 1979 Chrysalis Records, Inc.

CALL ME Blondie
9 1980 Chrysalis Records, Inc.

*Produced Under License From Atlantic Recording Corp.

TU 2780 stereo

Oc 1980 K. lel International, Inc. — Made in U.S.A.

presents

SIDE TWO

ROCK 80

DO YOUREMEMBER **ROCK'N ROLL RADIO?**

• The Ramones

® 1980 Sire Records, Inc.

MY SHARONA -

The Knack 1979 Capitol Records, Inc.

I WANT YOU TO

WANT ME - Cheap Trick @ 1979 CBS. Inc.

HOLD ON - lan Gomm @ 1979 CBS, Inc.

ONE WAY OR

ANOTHER - Blondie 1979 Chrysalis Records, Inc.

WE LIVE FOR LOVE . Pat Benatar

1980 Chrysalis Records, Inc.

POP MUZIK - M 1979 Sire Records, Inc.

TU 2780 stereo

960 1980 K-tel International Inc. - Made in U.S.A.



AB 4042 (AB 4042 SA)



SIDE 1 33 1/3 RPM

THE OUTLAWS "OUTLAWS"

1,	THERE GOES ANOTHER LOVE SONG (H. Thomasson/B.L. Yoho)	(3:03)
2.	SONG FOR YOU	(3:30)
	(H. Thomasson/B. Jones)	*
	SONG IN THE BREEZE (H. Paul)	(3:03)
4.	IT FOLLOWS FROM YOUR HEART (B. Jones)	(5:20)
5.	CRY NO MORE	(4:17)

(B. Jones)



AB 4042 (AB 4042 SB)



THE OUTLAWS "OUTLAWS"

SIDE 2 33 1/3 RPM

1. WATERHOLE	(2:04)
(Outlaws)	
2. STAY WITH ME	(3:29)
(H. Paul)	5.53 /5-5-28
3. KEEP PRAYIN'	(2:42)
(F. O'Keefe)	
4. KNOXVILLE GIRL	(3:29)
(H. Paul)	. ,
5. GREEN GRASS & HIGH TIDES"	(9:47)
(H. Thomasson)	
PRODUCED BY PAUL A. ROTHCI @ 1975 Arista Records, Inc. Unauthorized duplication is a Unauthorized duplication is a 57th Service of applicable laws, 57th Service	200.
905 PRODUCED BY PAUL A. ROTHCI	HILD 71.10.
Unauthorized durlingtion in a	" 4.X.12
Aristination of applicable laws 57th	bl., '
TO MECOLOS, INC., 6.44.	

KIM WILDE

Produced by Ricky Wilde Engineered by Stephen Stuart

Side 1 ST-17065





(P) 1981 RAK Records Ltd.

1. KIDS IN AMERICA • 3:19 2. WATER ON GLASS • 3:24 3. OUR TOWN • 3:48 4. EVERYTHING WE KNOW • 3:41 5. YOUNG HEROES • 3:09

All Tunes Written by R. Wilde and M. Wilde All Tunes Published by Finchley Music, Inc.—ASCAP
An Original RAK Records Ltd. Recording
Recorded in England

RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPRICABLE. All Tunes Published by Finchley Music, Inc. - ASCAP



KIM WILDE

Produced by Ricky Wilde Engineered by Stephen Stuart

Side 2 ST-17065





@1981 RAK Records Ltd.

1. CHEQUERED LOVE • 3:15 2.2-6-5-8-0 • 3:04 3. YOU'LL NEVER BE SO WRONG • 4:06 4. FALLING OUT • 3:58 5. TUNING IN TUNING ON • 4:23 All Tunes Written by R. Wilde and M. Wilde All Tunes Published by Finchley Music, Inc. - ASCAP An Original RAK Records Ltd. Recording

An Original RAK Records Ltd. Recording Recorded in England

Recorded in England

Reserved. UNAUTHORIZED DUPLICATION IS A VIOLATION OF REPLICABLE DUPLICATION OF REPLICABLE DUPLICABLE DUPLICATION OF REPLICABLE DUPLICABLE DUPLICA

PRECIOUS TIME

- 1. PROMISES IN THE DARK (Geraldo/Benatar) 4:48
 Rare Blue Music, Inc./Big Tooth Music Co./
 Neil Geraldo Music Co. (ASCAP)
- FIRE AND ICE (Kelly/Sheets/Benatar) 3:20
 Rare Blue Music, Inc./Big Tooth Music Co./
 Discott Music/Denise Barry Music (ASCAP)
- 3. JUST LIKE ME (Dey/Hart/Melcher) 3:28 Daywin Music, Inc. (BMI)
- 4. PRECIOUS TIME (Steinberg) 6:02
 Billy Steinberg Music (ASCAP)

Produced by KEITH OLSEN AND NEIL GERALDO

SIDE 1
PAT
BENATAR



CHR 1346 (CHR-1346-AS) @1981 Chrysalis Records



Chrysalis.

PRECIOUS TIME

- 1. IT'S A TUFF LIFE (Geraldo) 3:16
 Rare Blue Music, Inc./Neil Geraldo Music Co. (ASCAP)
- 2. TAKE IT ANYWAY YOU WANT IT (Briley/Geraldo) 2:48
 Rare Blue Music, Inc./Miserable Melodies/
 Neil Geraldo Music Co. (ASCAP)
- 3. EVIL GENIUS (Geraldo/Benatar) 4:34
 Rare Blue Music, Inc./Big Tooth Music Co./
 Neil Geraldo Music Co. (ASCAP)
- HARD TO BELIEVE (Geraldo/Grombacher) 3:26
 Rare Blue Music, Inc./Tyreach Music Co./
 Neil Geraldo Music Co. (ASCAP)
- HELTER SKELTER (McCartney/Lennon) 3:48
 Maclen Music, Inc. (BMI)

Produced by KEITH OLSEN AND NEIL GERALDO

PAT BENATAR





Chrysalis.



GEFFEN RECORDS



GHS 24081

-

WANG CHUNG MUSIC FROM THE MOTION PICTURE TO LIVE AND DIE IN L.A.

ALL SONGS COMPOSED, PRODUCED AND PERFORMED BY WANG CHUNG AND RECORDED IN MOTION-RAMA BY DAVID MOTION EXCEPT "PRODUCED BY TONY SWAIN AND STEVE JOLLEY "*PRODUCED BY WANG CHUNG, ASSISTED BY DAVID MOTION "**PRODUCED BY CHRIS HUGHES AND ROSS CULLUM

TO LIVE AND DIE IN L.A.*		4:52
LULLABY		4:40
WAKE UP, STOP DREAMING**		4:36
WAIT***		4:22

All songs published by Chong Music Ltd., adm. by WB Music Corp. ASCAP

© (P) 1983, 1985 The David Geffen Company



GEFFEN RECORDS



WANG CHUNG MUSIC FROM THE MOTION PICTURE TO LIVE AND DIE IN L.A.

ALL SONGS COMPOSED, PRODUCED AND PERFORMED BY WANG CHUNG AND RECORDED IN MOTION-RAMA BY DAVID MOTION

	CITY OF THE ANGELS	9:16
2.	THE RED STARE	3:10
3.	BLACK-BLUE-WHITE	2:20
4.	EVERY BIG CITY	5:10

All songs published by Chong Music Ltd., adm. by WB Music Corp. ASCAP

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SD 19157

ALICE COOPER WELCOME TO MY NIGHTMARE

STEREO





(P) 1975 ATLANTIC

- 1. WELCOME TO MY NIGHTMARE (5:19) Cooper - Wagner
- 2. DEVIL'S FOOD (3:38) Cooper - Ezrin - Kelley Jay
- 3. THE BLACK WIDOW (3:37) Cooper - Wagner - Ezrin



4. SOME FOLKS (4:19)
Cooper - Gordon - Ezrin

5. ONLY WOMEN BLEED (5:59)
Cooper - Wagner

ST-A-753323-PR

ST-A-753323-PR

AWARNER COMMUNICATORS COMMUNICATOR



ALICE COOPER WELCOME TO MY NIGHTMARE

STEREO



TWO

(P) 1975

ATLANTIC

- 1. DEPARTMENT OF YOUTH (3:18) Cooper - Wagner - Ezrin
- 2. COLD ETHYL (2:51)
- 3. YEARS AGO (2:51)
- 4. STEVEN (5:52)
- Cooper Ezrin

 5. THE AWAKENING (2:25)
 Cooper Wagner Ezrin

 6. ESCAPE (3:20)
 Cooper Fowley Anthony

 ST-A-753324-PR

 ST-A-753324-PR

 AWARNER COMMUNICATIONS COMMUNI

thundris Chuison CHAPEL BIEM PR7T 120 SIDE 1

JIMMY AND HIS ATHENIANS ARRANGED BY: C. CLAVAS

1. FIDDLER ON THE ROOF (Bock-Harnick)

ce, broadcasting and THE DAYS OF KING OTTO
(S. Xarhakos) copying of this re

thandris BIEM

SIDE 2

JIMMY AND HIS ATHENIANS ARRANGED BY: C. CLAVAS

3. LARA'S THEME

Thermance, broats. Diste Distel—M. Tézé—M. Tezé) record pro

PR7T 121

FIDELITY HIGH ULTRA

Miller Music Corp. ASCAP Time 2:30

45-16662 MB-19246

BOT RECORDS SOFT (DeVita-Calabrese)

RIO PROTURE STANDARD OF DEPT WALLE PROTURES CON OF DEPT WALLE PROTURES CON OF THE PROT NORDIC TRIO

FIDELITY HIGH ULTRA

Lowery Music Co., Inc. BMI Time 2:13

45-16662 MB-19247

DOT RECORDS. INC. MORAL CALIFORNIA TRIO BICTURES CHARLES (Joyner-Cartey)



WINTER WAS HARD

WINTER WAS HARD

KRONOS QUARTET WINTER WAS HARD



David Harrington with John Sherba volo Hank Dutt vida Joan Jeanrenaud cello



Produced by Judith Sherman and Kronos Quartet

Recorded November 1987 at Mechant Managal Minor Half Merhuen, Massachuserrs Enameer John Newton Mistering Ribert C Ludwig Photography Michele Clement

Wister Waz Hard Predicted by Jadith Stermus and Kroses Quartet

Produced by Jobe Zorn



Side One

MINTER MAS MARO (pp. 20 (1969) (1:40) San Francisco Gisto Chorus Blosketh Agaling, divoctor Earl L. Miller, need organ Original flast by Bo Carpetini	Anim Satinew (b. 1935 Sairo), Fishardy (arr. Kronoss)
E. HALF-HOLF CARCES MAJO IN MODINISHT* (1985) (6,21) from Salome Dances for Perce	Terry Alley (d. 1935 Collex, California)
1. FRAIRES (1977) (9:23)	Are Plin (b. 1995 Paide, Estocky) (resilized by Thomas Höler)
L SX 8&ARLES On 9 (1911-19) (8-57) MION Loidy bevery! Zimitin hishand Soft surgeam Authorit tarpam FileOund	Anthe Weber (2: 1565 Victory, Austria d' 1545 Millersii, Austria)
FIRSIDICE FAITI**((1987) (10:20) (Variations for Voice, String Quartet and Turntables) Christian Manday, burntables (Only Hismit, voice)	Jebe Zera (b. 1952 Mau York, New York) In collaboration with Kranse Genete Christies Marthy and Othe Rivant

Side Two

Office Aspects Measure Flores Investigate, Loss of Editor Country Investigate Loss of Editor Country Investigate Country Investigate Country Investigate Country Investigate Country Investigate Country Investigate Country

Original texts by Reck

BELLA BY BARLIGHT (1984-85) (2:47)	Jaha Larta (b. 1952 Minneapolis, Minnesota)
. FOUR, FOR TANKO" (1967) (4:41)	Anter Plazzelle (b. 1921 Mar del Plata, Argentina)
: CUMATET NO. 3 (1963) (19:05) Andarite Aglisto Pesarite	Attest Scholiths (b. 1934 Esquis, Russia)
I. ACM/ACD (1926) (7:009)	Samuel Barber (b. 1810 West Chester, Pennsylvanie: d. 1981 New York, New York)
A BOOR IS AMA (1988) (0:37) "Million for Visions (Singlinity released on Aprillons, Increased 79772	Task (err. Kronos)

WINTER WAS HARD

There worst trouch for the division

FOROICDEN FRUIT

用をとして 混く性を扱い わたしの記憶は SLASHする

信が来る 信はとても美しい たから わたしは うまくやれる 持っているれ on the brack

そろそろ目を発生す のどの過ぎとため他と 起しくて 目がくらむ いたみと かがやきと なめたり かじったり まるかしり

Close my eyes

You and I, swear and swear Keeeen Assen slowmonon In my ears endess eahoes color emply colors Sitting shif, listening soil Something happens He is coming. So beautiful

I'm waiting on the beach Soon I awake

13ck I gnaw I devour

latalie

SOPHISTICATED LADY (She's A Different Lady) (Jackson,

Cole) ASCAP BMI 3135 . Inc. Chappell & Co., inc. Colesarama Music Jay's In OUE SER

(lackson-Yaney-Cole) ASCAP BMI 3:10

PM CATCHING HELL (Living Here Alone)

(C. Jackson-M. Yancv) ASCAP 7:28 Jav's Enterprises, Inc. Chappell & Co., Inc.

MR. MELODY (C. Jackson - M. Yaney) ASCAP 3:33 Jay's Enterprises, Inc./Chappell & Co., Inc. THIS WILL BE (An Everlasting Love)

(C. Jackson-M. Yaney) ASCAP 3:16 Jay's Enterprises, Inc./Chappell & Co., Inc. PARTY LIGHTS (Tennyson Stephens) BMI 4:58 Utom Publishing Co.

(C. Jackson - M. Yancy) ASCAP 7:52 Jav's Enterprises, Inc./Chappell & Co., Inc.

LUCY IN THE SKY WITH DIAMONDS (I. Lennon-P. McCartney) BMI 8:06 Maclen Music, Inc.

INSEPARABLE (C. Jackson - M. Yancv) ASCAP 2:51 Jay's Enterprises, Inc./Chappell & Co., Inc.

(B. Russell-N. Mead) BMI 5:09 Robert Mellin Music Publishing Corp. Writtenhouse Music CAN WE GET TOGETHER AGAIN.

(C. Jackson-M. Yancy) ASCAP 4:00 Jay's Enterprises, inc./Chappell & Co., inc.

(C. Jackson - M. Yancv) ASCAP 6:28 Jav's Enterprises, Inc./Chappell & Co., Inc.

(Woods-James-Kirkland) BMI 4:32 Big Seven Music Corp

(C. Jackson-M. Yancv) ASCAP 7:32 Jav's Enterprises, Inc./Chappell & Co., Inc.

(C. Jackson - M. Yancy) ASCAP 7:08 Jay's Enterprises, Inc./Chappell & Co., Inc. Produced by CHARLES IACKSON, MARVIN YANCY & GENE BARGE for

Jar's Enterprises, Inc. Executive Producer Larkin Amold

Original Arrangements by Gene Barge & Richard Evans Arrangements readapted for live performance by Don Hannah

Orchestra Conducted by Linda Williams Recorded live at Universal Amphitheatre/Universal City, Calif. - August 1977

& Latin Casino/Cherry Hill, New Jersey - March 1978° Engineered by Ray Thompson for Wally Heider Filmways *Engineered by Barney Perkins

Re-mixed at ABC Studios, Los Angeles Mixing Engineers: Zollie Johnson & Barney Perkins

Edited by: Zollie Johnson, Barney Perkins, Gene Barge, Charles Jackson & Marvin Yancy Mastered by Wally Traugott, Capitol Records Recording Studios Background Vocals: Sissy Peoples, Anita Anderson, Michael Wycoff and Wayne Habersham

Natalie Cole Rhythm Section Universal Amphitheatre, Universal City: Keyboards/Linda Williams, Michael Wycolf Drums/Ted Snarks, Percussion/Wayne Habersham, Bass/Bobby Faton, Guitar/Andy Kastner

Latin Casino, New Jersey: Percussion/Louis Palomo, Guitar/Charles Bynum Orchestra Contractor: Latin Casino, Cherry Hill, New Jersey Louis Krause Orchestra Contractor: Universal Amphitheatre, Universal City-Jules Chaikin Spiritual Advisor/Janice Williams

Personal Manager/Kevin Hunter Album Design: Kathy Morphesis

Natalie and her producers; Chuck and Marvin, wish to express thanks to Lester Smith, Ellen Colella, Willie Willis, Lyle Baker, Barney Perkins, Zollie Johnson, Wally Traugott, Larkin Arnold, Karen Mouton, Kevin Hunter, Larry Robbins, Elizabeth Rockhill, Ernest Eugene, Barbara Bersch, Gene Barge, Richard Evans Bhaskar Menon, Don Zimmermann, Danny Bramson, The Universal Amphitheatre Orchestra, Charles Gerson, The Latin Casino Orchestra; The Wonderful Audiences, Promotional Stall, DI's everywhere; and special thanks to Carol Cole, Evelyn Coles, Maria Cole (My Mom), Janice Williams (My Spiritual Advisor) and The Almighty God for giving us the gift of love.











2 RECORD

RECORO ONE Side A

TROMBONE POLKA
(R, Henry)
HORSE BACK — POLKA
(P, Pantaluk)
STASHU PANDOWSKI
(R, Carlyfell, Pincus)
HI THERE — POLKA
(R, Henry)
SUGAR BABY — POLKA
(R, Henry)
SAXOPHONE OBEREK

(R. Henry) Side B DOMINO POLKA

(R. Henry)
LINDY — POLKA
IW. Obzul)
SABY — OBEREK
(R. Henry)
DING DONG — POLKA
(G. Janari W. Dana)
THE CONNECTICUT YANKEE — POLKA
(W. Obzul)

Vocal: EDDIE SKINGER

RECORO TWO Side A

ROLLER SKATING POLKA (R. Henry) PLAY BALL — POLKA (R. Henry) DYNAMITE POLKA (R. Henry) HOMERUN POLKA (R. Henry) DEEP SEA POLKA (R. Henry)

(R. Henry) Side B

DREAM VALLEY — POLKA
(R. Henry)
HOT TOMATO — POLKA
(K. W. Ożozd)
HUMDINGER OBEREK
(R. Henry)
FARMER'S POLKA
(R. Henry)
GARLEY
GREEN GARDEN — OBEREK
(R. Henry)

WITH RAY HENRY AND THE CONNECTICUT BRASS

OTHER TWO-RECORD SETS



0598.1 LET'S HAVE A POLKA PARTY



0598-2 A DANCE DATE WITH EDDIE ZIMA



0598-3 THE GOLOEN HITS OF FRANK WO IN A ROWSKI



0598-4 BALLROOM POLKAS



0598-5 POLKA WITH RAY HENRY AND THE CONNECTICUT BRASS



O 598-6 SONGS FOR MOTHER/MATKA



BBC rooords & tapos

Uiennese Sonatas For Uiolin And Piano Mozart - Beethoven - Schubert

played by Norbert Brainin (violin): Camar Crowson (piano): Lili Kraus (piano)





Records produced by Leo Black and co-ord trated by Sylvia Cartner Steeve design and photography by Paul Chave O BBC. Lendon 1978 matrix

RECORDONE

THREE MOZART VIOLIN SONATAS Norbert Brainin and Lamar Crowson

SIDEA

Band 1 SONATA IN EMINOR (K. 304) 1st Movement Alleges 2nd Movement Description

2nd Movement Tempo di menuerro

Recorded on December 22, 1964 First broadcast on November 23, 1965 Bond 2

SONATA IN F MAJOR (K. 377) Ist Movement. Aliepro

Recorded on December 20, 1964 First broadcast on Nevember 23, 1965

SIDE B
Band I
SONATA IN F MAJOR (K. 377)
3rd Movement: Tempo demonatio

Band 2 SONATA IN A MAJOR (K. 526) 1st Movement: Movembre 2nd Movement: Andeser

Recorded on December 22, 196/ First broadcast on November 2, 1965

All three sonatas were recorded in Studio 1, Maida Vale, one of the three Maida Vale studio is used in the 1969's for excitals and chimber-mass. The section was then a good deal "warmer" in sound than now, it is currently used mainly for Radio 2 shows.

RECORDITWO

MOZART-SCHUBERT-BEETHOVEN Norbert Brainin and Lili Kraus

SIDE C Band I

MOZART: SONATAIN FMAJOR (K. 376) 1st Movement Allegeo 2nd Movement Anderson 2nd Movement Resolved Allegeometric lean

Recorded in Studio 3, Maida Vale on April 13, 1965 First broadcast on December 12, 1965.

Band 2 SCHUBERT: SONATINA IN G MINOR (D. 408)

2014 Movement Access

Recorded on June 9, 1986 in Studio 2, Manda Vale, which is still one of the principal chember-music studios, having changed little in its neusities. First breadcast on October 19, 1986.

One of three short sonatas composed when Schubert was 19, and a wardays in use oble referred to self-construct.

SIDE D Book I

SCHUBERT: SONATINA IN G MINOR (D. 408)

Ird Showtmant Measuring 4th Movement, Alizan Madenate Ban 42 Ban 42 BEETHOVEN: SONATA IN G MAJOR, Op. 30, No. 3

Ist Movement: Tempo di mananto
(no nolto modinato e grazione)
2nd Movement: Ailegro si veci

Recorded on November 11, 1967 First broadcast December 29, 1968 The recording road afters in the Memor of Half Throngonters with the Committee of the Committee of the Committee of the working of committee of the Committee

All the performances on these records were one main produced for the BBC. Think Programme by Leo Black, who has also wetten the sleeve notes.

THE GOUNTRY SIDE OF GHRISTMAS

Side THE COUNTRY SIDE
RUCK OWENS & SONNY JAMES & (

BUCK OWENS * SONNY JAMES * GLEN CAMPBELL FERLIN HUSKY * ROY ROGERS

State 2 ALI-TIME FAVORITES: (in the troditional style)
AL MARTINO ** THE KOREAN ORPHAN CHOIR
THE ROGER WAGNER CHORALE
THE HOLLYWOOD POPS ORCHESTRA



Capitol



COLLECTOR'S ALBUM-LIMITED EDITION

TWO SIDES OF GHRISTMAS

...One with a Country Accent, Performed by Five Great Country Stars...

The Other, a Collection of Everyone's Favorites Performed by Great Contemporary Artists.

* * * * * * * * * * * * * * * * * *

SIDE ONE

THE COUNTRY SIDE OF CHRISTMAS

- Medley: SILENT NIGHT/THE FIRST NOEL SONNY JAMES
 SILVER BELLS FERLIN HUSKY
 THERE'S NO PLACE LIKE HOME GLEN CAMPBELL
 - 4. I'LL BE HOME FOR CHRISTMAS ROY ROGERS
 5. BECAUSE IT'S CHRISTMAS TIME BUCK OWENS

SIDE TWO

ALL-TIME FAVORITES IN THE TRADITIONAL STYLE

1. Medley: JINGLE BELLS/UP ON THE HOUSETOP/JOLLY OLD ST. NICHOLAS THE HOLLYWOOD POPS ORCHESTRA conducted by WILLIAM LOOSE 2. O COME ALL YE FAITHFUL—AL MARTINO



3. WE THREE KINGS—THE ROGER WAGNER CHORALE
4. HARK! THE HERALD ANGELS SING—THE KOREAN ORPHAN CHOIR
5. JINGLE BELLS—THE ROGER WAGNER CHORALE

FROM THE SOUND CAPITOL OF THE WORLD

Decree President PRESERVE DESCRIPTION











ST-2980









SOLDIER OF THE LINE

olding of the line how does it feel. You're far away from home polishing seed. The sun moves in between the mountain said sky. As down pure out its fingers splitting them wide.

Soldier of the line what do you know About the other side they never show They must be well disquired biding their time Their armour well prepared so nothing will shine

Soldier of the line would you kill me There's something in your eyes stepping you see They're cloudy sed you turn your head away What's that rolling down your face are you okey

Hold back those team from your eyes Don't show those feelings usaide You're in a murderous playground War games on a cratic wall You're in a murderous playground Crossed out if you dare to fall

Soldier of the line it im't fair You're bleeding deep maide nebody cares Your flag and lance stand proud splintered and red No movement in the field the crows will be fed

Soldier of the line you've come to the end You'll never get to see your mother again. Some unfunding place you're gorns stay An unremembered name an unforgettable day

ON THE EDGE OF THE WORLD

n midnight skies burn on many stories untold On key nights winds blow that touch overyone You still think you are so shar away. But you'll pay the dearest price of us all Carase you stand on the selege of the world. And you're dreaming all your precloss time away. Dearming all your precloss time away.

Morning comes so soon too bright in your eyes Talking to yourself you don't even try There alone where so one bothers you You can stay a thousand make from us all Cause you stand on the edge of the world And you're dreaming all your precious time away Deceming all your precious time away

And in this world you sleep ignoring Another night has passed This endless sleep might be rewarding Den't let be your last

THE SPIRIT

on't place your trust in foolash promises sworn. Nor cryptic massage acrawled upon every wall streat corner justice bewere the promises of the promises of the promises of the promises of the smallow verse once read means nothing at all Nor fearful generators made for instant receil in lies your heart well not share. The aprite instance you used without care

Recorded during July 1880 et The Town House Seudios, London, England. Fredhead & Englanered by Jelf Glaman. Fredhead & Englanered by Jelf Glaman. Fredhead & England & England & Mixed at Axis Sound Studios, Atlann, Ca., USA, Mastered et Sterling Sound, New York. Words and Music by Tony Clarkin. Arrangod by Magnam.

Special thanks to: Jet Records, Redmoy Matthows (Sleovo design & artwork) Peter Wolber (Equipmont hire) and our crew—L. J. Rock, Alsa Cavos, Gerry, Pote & J.D.

"Write to Magnum" 2 Tomo Street, Kotliebt ook. Taxworth, Suits, Sand Jame S.A.F.

The spirit that guides you follow it through To the spirit inside you sleave he true You know you'll despair If the spirit inside you is used without care

The hittlefield of glory pales into rust The river flows much blacker fed by each thrust No hears allow does company on the party of the party of the party of the Lat not your boad be turned by sained reward And cheans of fortuse was forever to heard Your conscience could not repair The spirit headed you used without care

'Cause it will be your shalter help you how to decide and it will be your helper should your leveliles divide

The sah of pages swept before the cruel wind The loss of choices prises no one will sing No claus to how you will also will sing the control of the control of the control of the The dust lies blick on cusker rich or gulle poor Distinction disappears the worm both depote The candle burns cut once more But the spirit issues you won't be ignored

SACRED HOUR

If of my dreams that fell through and had tested so so Take second place in my mind for this one secred he Sail I've been enoved for so long by this strange factionation flore as I stand all alone in complete concentration Face through the clouds in the gods after with awe and splendour Rise up and rose they approve will they always remember I hear the voice of the crowd it will lest forever Locked in my heart kept away like a stolen treasure I can hear thom calling hear the crowd applauding If it's real I like the feeling if I'm wrong who am I deceiving Night efter night it repeats an exciting romance Shared by us all though we see by a Beeting ball chance Caught trapped in time no occupe from Dis powerful dream world Pleased though I am to be here I we lost in the real world

WALKING THE STRAIGHT LINE

ove don't come easy so don't treat it light Remember there's two sides you'll make it shright No magic potton no way to tell Could be lake heeren might be like hell You're tempted to look round it comes to us all in moments of pleasure you're bound to recall One had decision that's all it will take From something you treasure to something you break Walking the streight line I hope it's the same with you Walking the streight line that's all that you get to do

BOB CATLEY Load vocals

TONY CLARKIN Cibron 349, Martin & Ovation acoustic cuitara & vocale

Aria & Fender Base guliara & vecals

Provator Drums, Palste & Zildiian Cymbals & Porcussion

MARK SYANWAI, Steinway grand plano, Yemeha CPTO electric plano, Fonder Rhodee electric plano, Harpeichord, Mini Moog, Mioro Moog, Oberheim OBX polyphonic synthesizer, Rolead RSOO string synthesizer, Yamaha SSO etring eynthesizer, Hohner DD Clavinot, Hammond SS organ.

WE ALL PLAY THE OAME

ow you've found yourself can you self me how you le Oh you look so well everything seems new and real Can you rise shows elf the worldby cares you had All the foolish thoughts have they really left your head

Yes I'd like to see if you really know for sure Are you still convinced what you had was less before Will it less for long you're chaessed by new idees There's a change in you but you change most every year

Can you stand there end tell me now it's not only a dress it's before it's party on could play for greer We sill play the game. We sill play the game and thrugh we thank again still it will be the same We play the game this foolish game.

The search goes on never ending thirst unquenthed What you're looking for someone yet has to invent Does it please you well did you have to look so hard And you trave) far though the answer's in your beart

THE TEACHER

bring you peace and understanding I give you freedom from your cares I bring the truth with no illusion To give you hope when you despair i have the secret of the whirlwind I keep the eagle close at hand This kingdom tall as any mountain Will reap the treasure from the fand

I sm the teacher I am the teacher I am the teacher I am the teacher More than you'll ever know Everything I can show

THE LIGHTS BURNED OUT

he tights burned out and with it it's teken my eyes. It seems so hard it's taken me by surprise.
And oh haby all that you said stast be lies.

I cesse to feel the wind and the rain on my face Sometimes I'm sure but then I'm confused in my haste And oh baby I'm standing but taking no space But I don't cry easy no I don't cry at alt. But you don't believe me and I think that's my only downfall What am I gome do about you baby What am I gome do with you now

You had my love wild as an ocean could call I was the fool and you were the winner take all And oh haby it's so much to me yot so small

All eongs written by Tony Clarkin
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CHRISTOPHE

les amonreux qui passeut je suis parti aline cette vie la a ceux qu'on aime je chaut pour un ami

je ne t'aime plus mamau j'ai eutendu la mer cette musique avec des mots d'amour les mariounettes

Joseph Market

EDIÇÃO: ARNALDO TRINDADE & CA., LDA. — PORTO — LISBOA

BROADCASTING: 1920-1950

THROUGEN HESTE)
TUTTE REFLECTS LANGUAGE
LAGE, THE CLASS & POOD
FLECTION OF CASE AND SIX
FLECTION OF CASE AND SERVICES CULTURE
OCABULARY)
THE AND SPEAK

SIDE 2

ART IS UNIVERSAL
ART FROM CONDITIONS & CIRCUMSTANDORNING

Folkways Records FB 9171

DOCUMENTARY HISTORY OF BROADCASTING: 1920-1950

Languages As Arts

Radio Before Television, Vol. I, Edited by Patrick D. Hazard

MASS COMMUNICATION IN SEARCH OF A MEMORY

Patrick D. Hazard

There are a number of hopeful signs that historians and mass media professionals are finally getting together to create a collective memory for mass communication. In 1960 the Mass Communications History Center at the University of Wisconsin held a conference to consider strategies for approaching the seemingly impossible task of preserving and organizing the output of the newer media as historical documents. This is a staggering assignment because the media are as ephemeral as they are voluminous. In some cases (radio before acetates, TV before kinescopes), it was already too late to conserve programs so that historians and critics can devise out of them a "usable past" for media personnel. Even after these methods of recording programs were devised, the industry has often been more preoccupied with present problems and future sales curves than with a remembrance of broadcasts past.

Now a new sense of history is rapidly developing in the broadcast industry. Spurred by scholars like Milo Ryan of the University of Washington (whose History in Sound is a guide to the rich CBS holdings he sawed for KIRO, Seattle) and encouraged by the Wisconsin Center and the Oral History Project at Columbia, industry frade groups like the

Broadcast Pioneers are hastening to overcome decades of neglect by conserving programs, business records, and individual memories before they are all irrevocably lost. A Documentary History of Broadcasting, 1920-1950, of which this NAEB reissue is the inaugural release, will aid in this process of self-discovery. Endorsed by the Broadcast Pioneers, this series will donate its profits to support a fellowship in the history of broadcasting at a university to be determined by the Board of Directors of the Pioneers.

Your ideas for future releases in this archive of the best that radio has thought and said (supplemented by typical programs to round out the historical portrait) are solicited. Basically, the archive will have three areas: entertainment, information, and marketing. In some cases, programs will merely be reissued. For others, original radio documentaries on certain genres are contemplated: soap opera, adventure serials, comedy, variety, and discussion, to name a few Eventually it is hoped that aural essays on thematic topics can be "written": Presidential use of radio, topical humor in comedians like Bob Hope and Will Rogers, and changing styles of advertising are examples now being considered. In this way we hope to use radio itself to help it create its own sense of its past. For it is the conviction motivating this archive that only medfa with deep roots in the past of their crafts and their country can realize fully the potential in both of them. To help foster such a sense of the past we solicit your support of this venture.

ing out bananas, both the fruit and the skin, into a paste far cooking; it's a great delicacy. This song is a typical African work song, with the soloist improvising on the delights nf beatea-out banana, while the chorus never

Work songs are another example of the social use of music. In almost every society nearly any kind af ceremony has appropriate music-from a funeral to a wedding. In our society, in fact, wedding music is an firmly established and rigidly dictated that a girl can get some horrible surprises.

DAPHNE But, mother! If your great-grandmother died before Mendelssohn was even born, there wasn't even a Wedding March! We've got an ancestor who wasn't properly married!

[MUSIC] (The Wedding March.)

Ta say nathing of Lohengrin, and "I Love You Truly," and "Because." Music at weddings is rigidly prescribed; in aur society, it has an important social use. THERE

And in other societies. Music, for example, is often connected with religion. Religious songs are common. Religious dances are less common in societies familiar to our ownthough King David is reported as dancing before the Ark of the Covenant; and in the Greek Orthodox Church part of the wedding

ceremony consists of a highly formalized and very stately religious dance.

In our society, music and church are so closely connected that Alexander Pope could say:

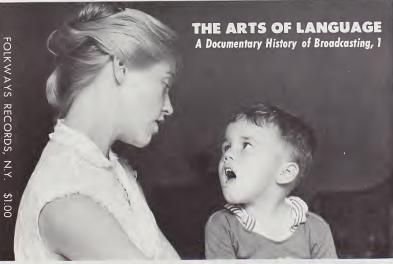
Not for the doctrine but the music there.

And music in church is perhaps only an ex-tension of the feeling of our society that, of all the arts, it is music that properly belongs in heaven. We all hope that painters, sculptors and poets may be there, and in quantity. But we all know that when they get there, they'll be singing in the heavenly choirs. For we rein this world, but an important part of life in the next. Dryden, for instance, fittingly concludes his great song for Saint Cecilia's Day with the triumphal declaration of what music will do on the day of judgment. [SUSIC: from The Messiah.]

As from the Pow'r of Sacred Lays

The Spheres began to move, And sung the great Creator's Praise To all the Bless'd above;

So, when the last and dreadful Hour This crumbling Pageant shall devour, The Trumpet shall be heard on high, The dead shall live, the living die, And Music shall untune the Skyl











SIDE A

DISCIPLINE NO. 5 1:49
DISCIPLINE NO. 10 2:45
ENLIGHTENMENT 2:35
LOVE IN OUTER SPACE 8:12
DISCIPLINE NO. 15 2:44
THE SATELLITES ARE SPINNING 2:38

SIDE

CALLING PLANET EARTH #48
THE OUTERS 9.5
ADVENTURES OUTER SPACE - 42

RECORDED AT TIVO: I HALL, COPENHASEN, DENMARK O'V DECEMBER 1, 1971



JERI SOUTHERN

COFFEE. CIGARETTES AND MEMORIES

Orchestra conducted by LENNIE HAYTON

THE TITLE tells the story. This is the sort of music and the kind of performance you linger over. The cups pile up, the ashtrays fill to overflowing, and so do the memories.

These are torch songs. This is torch singing. But not in the style of the first half of the twentieth century, not at all: The manner is modern. As a result, the torch is carried on the inside and so is the heat. The surface is cool.

Who hetter to express such a mood than Jeri Southern? Who is more skilled at speaking low? Who digs more deeply into the promising inner recesses of understatement? This is her style, her mood, her manner. She is the very personification of reatraint. She carries its atmosphere with her wherever she appears, in whatever she sings.

This is not restraint for the sake of restraint, of course, Jeri is under wraps for another purpose; her contract, and the singing volume, are in check, under control, only to suggest how much she or you or anyholy committed to this untils way of expressing feelings scattes understath. Every performance has a giveaway gungle here, a tell-fals swelling of the voice there, were you of indication of warmth, underness, sorrow, suffering—the full gamet of love as the American popular going narrates its gains and pleasures.

Songs of love, love requited and love unrequited, don't come any better than these. Each one has an honorable history. Almost all have past associations with one or more of the significant names in singing. Each deals with passion defty: lightly enough to fit in satily and satisfyingly into thirty-two hars; heavily enough to clicit sighs and tears from the ladies and even a twinge or two from the gentlemen. And all have melodic dis-

thation. Whatever souppon of suffering may be left out of Caffer, Cignerites, Memories—but the trust and state of Caffer, Cignerites, Memories—but the trust and state of Caffer, Cignerites, Memories—but the Caffer and Albelot, Spring Will Be A. Little Late This Year, Jeri lingers happily ever the tender torments of Frank Losser's small musterpless, concerted, as some of the older beads will be community to the community of the caffer and the caffer and

Jeri is not simply a singer with an atmosphere, howers. She is a musician, a classically trained planisi who once made her living at the keyboard. The classical exercises are helpful her now, but the musicianship is very court the first side. She phrases her way knowingly out the first side. She phrases her way knowingly through the readhlocks of Detor Ahead, a fine song associated in the past with Billie Holiday and Mary Ann McCall. She gives trying Berlin's hi of 1927, The Song is Ended-But the Melody Lingers On, just the right heat—and no more. And she gives classic utterance to Yester-days, the stately melody Jerome Kern wrote for the musical Roberts.

All six tracks on the second side of the collection entrust songs of quality to a distinguished singer. My taste runs in particular to three of them, for various but related reasons. In the case of I'm Stepping Out With A Memory Tonight, it is the wise reading of hetter than average words that Jeri gives-all the words, from the top, beginning with the verse. In I Must Have That Man. it is the reading again, once again including the verse. and it is as well the lovely nuances of a lovely Dorothy Fields and Jimmy McHugh song. In I'll Never Be The Same, it's just sheer musicianship, starting with the tune itself, the work of some of the best musicians ever to turn to writing tunes: the oldtime jazzmen, Matty Malneck and Frank Signorelli and that gifted bric writer, Gus Kahn, whose words have as ingenious a sound pattern as the melodies that accompany them.

sound pattern as the measures make associate of Matry Malneck and Frank Signorelli, turns up with the scores here. His support is entirely in keeping with the rest of the venture. With soft sound and polished phrase, Lennie helps keep the torch burning—just enough to keep the coffee, the cigareties, and the memories warm.

Barry Ulanov

Side A

COFFEE, CIGARETTES, MEMORIES
SPRING WILL BE A LITTLE LATE THIS YEAR
THIS TIME THE DREAM'S ON ME
DETOUR AHEAD
THE SONG IS ENDED
YESTERDANS

Side B

DEEP IN A DREAM
I'M STEPPING OUT WITH A MEMORY TONIGHT
MAYBE I'R'S BEGAUSE I LOVE YOU TOO MUCH
YESTERDAY'S GARDENIAS
I MUST HAVE THAT MAN
I'LL NEVER BE THE SAME

GETZ/GILBERTO #2 STAN GETZ-JOAO GILBERTO

RECORDED LIVE AT CARNEGIE HALL







STAN GETZ

JOAO GILBERTO

GETZ GILBERTO

#2

RECORDED LIVE AT CARNEGIE HALL

PERFORMED BY STAN GETZ:

Grandfather's Waltz • Stan's Blues Tonight I Shall Sleep With A Smile On My Face Here's That Rainy Day

PERFORMED BY JOAO GILBERTO:

Samba De Minha Terra • Rosa Moreno • Bim Bom Um Abraco No Bonfa • Meditation • O Pato







(Equals A Good Thing)

SIDE ONE

- Pil Be Your Everything (3:12)
 (George Soulé)—Muscle Shoels Pub laiding (BMI)

- (Boorge South)—Mascle Shotes Fuc. (Com-2 Sunshin (G. 147)—Assortad Music (BMI) (P. Hurtt B. Sigler)—Assortad Music (BMI) 3. A Woman Is The Makings Of A Man (3.58) (Jee Wilson/Hovard Brown)— Musicel Shotal Shalishing/Cotillion Music (BMI) 4. I Can't Step Lewing Fox, Ort (3.54) 4. I Can't Step Lewing Fox (3.54) 5. I Can't Step Lewing Fox (3.54) 6. I Can'

- I've Got What You Need (2:59)

 Joe Wilson/George Byrd/Henderson Huggins) oth Century Music Corp./ los M. Wilson Music (ASCAP)
- Jean Willeon Music (ASCAP)

 All De (254)
 (Jose Wilson / Gorge Bytr/Henderson Huggins)

 (Jose Wilson / Gorge Bytr/Henderson Huggins)

 20th Centary Music Corp.

 Jose M. Wilson Music (ASCAP)

 Jean Wilson Music (ASCAP)

 S. Your Thing end My Thing

 8. Your Thing end My Thing

 8. Your Thing end My Thing

- Your Thing end My Thing
 (Equals A Good Thing) 2:59)
 (Joe Wilson/George Byrd/Henderson Hüggint 20th Century Music Corp./
 Joe M. Wilson Music (ASCAP)

Arrangements, Production and Sound by Joe Wilson A Product of Joe Wilson Music Studios—Muscle Shoals, Alabama Ant Direction: Jack L. Levy Cover & Liner Illustration & Design: Eddle Douglas

ALSO AVAILABLE IN 9-TRACK CARTRIDGE AND CASSETTE



10101-186

blue duck fly to north country





Blue Duck Fly to North Country

Arranged by Lee Holdridge Produced by Eddie Jacon

Sunny Drys (1-58) Making It Durs (2 17) New Hork Skyline (2:05) Sign Book & Bell (2:30) It's a Londy Lay (4:12) Champag Basy (3:13) Mama Don't You Be Mad Un Brought My Beginning (3:22) Blue Duck Fly to (You'll Be Smiling) (1.48) Zyp (2.25) North Country (6:40)

Rible performance clearance -ASCAP Recorder in REA's Studio E. New York bity Recording Engineer to English Contributing Technicians Tack Barter and Bus Mosseer

With special thanks to

Sal Dr. Troia, Gutar; Anthony Lern, Fender Bass; Gonald Mac Donald, Drums; Johnny Pacheco, Conga, Tambourunc Frank Owens, Piano, Electru Harpsichord; Gordon Speis Powell, Finger Cymbals, Tre angle Shaker; David Spinozza The Hene Oxloff Strugs and Sam Signaroff on Rhythm Duiter Additional thanks to "Lood Old Artie Kaplan

Some way greet this allow with the attitude that Sam Signa off is another emga-songwriter welling trend of singer songwriters. But keep popular music so impure for so many years. The public has si presed an interist in genuine pure music. And the industry is pe sponding by reissuing of masterpreses of great influence and by letting the roles of singer and songwriter come rightfully together

no less. New music always worker references to other works. Sami style of writing and performing may have a smattering of past muse in it, but I can think of no one person that Sam really

Sam was born in the outer, more countripled suburbs of New York lity. At 22, he is a thoroughly schooled numeran who actually writes his songs by the river overlooking the Paliarder. Until this release, he has been vertually in known : nother he we

Like Leon Russell and Van Morrison, he is a singer song writer who does not limit have ealer to the folk forms. He music to the full blown, rocking Making It Dars. His subject matter so equally varied, ranging from the percouncil topic if love re lationships as in How Brought My Boymeing and leaking It Eres to expressive, interned reactions to the externel in An inte Skyline or Sunny Wast to sorys of very serious entine and which consciousness such as Plue Duck Hy to North Country

and has no bearing myon or your cars. This record is the music and you are you Six if the combination works.

dunctions to the RCA traderrank for a new development in necessimal network must be that a window a jump of their analysis of the second of the lightwarded recent also viewally eliminates wereage and termable slippage.

BLUE DUCK FLY TO NORTH COUNTRY Sam Signaoff

MAKING IT OURS by Samuel Signaoff

When I looked back again and saw you for the first time Little did I know right then that you would want to be mine

Oh it's a fine fine day
Oh it's a good good hour
Yes it's a glad glad moment
And we're gonna make it ours

Many dreams have passed my eyes and many more will follow is it right to touch your hand or will you turn to shadows Or will you sing this song with me of how love can fill tomorrow

Oh it's a fine fine day Oh it's a good good hour Yes it's a glad glad moment And we're gonna make it ours As the river flows on by

And the gulls are taking a ride On the drifting kegs of ice That are melting We will see

We will feel We will have We will hold

Long after all the slogans have turned empty

If we try we'll find a way that we can make us happen

By the time I taste your lips the magic will have woven Oh it's a fine fine day Oh it's a good good hour Yes it's a glad glad moment

And we're gonna make it ours We're gonna make it ours We're gonna make it ours...

NEW YORK SKYLINE by Samuel Signaoff

Well it's a Thursday and it's rainin' And my head don't feel too good I keep seein' my reflection on that mirror that I broke

And it sets my mind a thinkin'

If we're not reflections of what we see So if I don't love you, girl-could be that I don't love me

And I keep on seein' you in my mind Against that Ionesome New York skyline

Where I saw you for the last time And I told you that it just couldn't be So I got on a Greyhound southern bound

And I told you I wasn't looking back I got a room in Kansas with a busted mattress

And I slept on that I got tied onto a dizzy eyed girl who Needle-popped all day long

The Lord can only tell you— Oh yeah. Did I get on! So if you ever come around here Please don't remember who I am—

'Cause there's been one too many sundowns Since that New York skyline

CHANGING EASY by Samuel Signaoff

Someone sighs, someone's high, everything's going by Questioning faces so perplexed—nothing stays the same one minute to the next Makes no difference what you do or what you've done

That too is gonna change with each new sun Makes no difference where you're born — If you got no head you're as good as dead You got to take those changes easy, no matter what you do You got to take those changes easy, don't let them get to you

Twenty years, twenty years it took me to know what I know today I read those books, I read those books, listened to the teachers rap away How much do you know, what did you say—Oh It don't make no difference, they've all gone away

You got to take those changes easy—no matter what you do You got to take those changes easy—don't let them get to you

Yesterday Christ hung on his cross—today they tell me he was

sitting down How can they change what I believe — what kind of storles they been tellin' me

What can I believe, what will not change Is there anything that remains the same

You got to make those changes easy, no matter what you do You got to take those changes easy, don't let them get to you You got to make those changes easy, no matter what you do You got to take those changes easy, don't let them get to you

You got to make those changes easy, no matter what you do You got to take those changes easy, don't let them get to you

YOU BROUGHT MY BEGINNING by Samuel Signaoff

It seems to me—it's all in the beginning
When the first kiss was placed—it kept on burning
And all my love is never ending
And you my love brought my beginning
Yes, you my love brought my beginning

Yes, you my love brought my beginning
From loneliness I went to darkness
I cursed the sun that shone so bright
I plucked the flowers and sent them to the water
I smilled when the petals curled and sank below

And you my love brought my beginning Yes, you my love brought my beginning Yes, you my love brought my beginning Yes, you my love brought my beginning

Yes, you my love brought my beginning Yes, you my love brought my beginning

BLUE DUCK FLY TO NORTH COUNTRY by Samuel Signaoff

Blue duck fly to north country Prophets for profit keep on comin' Where can one draw the line to listen

Society has spoken We've all been buyin' our tokens

To take a slow ride on a brand new train to nowhere You're on the left and he's on the right

You call each other "pig" and then you get up tight
And while all this is goin' on, the planets they are changing
While you call each other "pig." there's little time remainin'

Tell me about your poor blind boy And how the city fathers all watched in joy

As he blew his nose on our "dear old Glory" And they shot him down cause he didn't have a license to see

Black man hunched down and make like a mule You'll never be free and you can't go to school You're black, so how come you ain't crawlin'

Hey, boy, don't you dare look at me when you hear me talking Everything is formulated

Your existence has been created To attain a fleeting glimpse of disorder To understand, you destroy

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To create, you destroy Because in order to think, one cell destroys the other Yes, in order for you to exist, you go and shoot down your brothers But to be here 'cause you're near And to be there 'cause you were And the icebergs fall onto the cities

Blue duck fly to north country But before you go - come and tell me So we can sing with you To a new song

SUNNY DAYS by Samuel Signaoff Sunny days coming back again Bringing glad times and new found friends Midday showers quench the flowers Keeps the grass green so we can play And make love on a sunny day

No noises around us not a building for miles No smokestacks or soot to get in your eyes The river is running, rushing by me A warm wind is blowing through the trees A prettier sound there could never be

Hey mister groundhog How are you doing Hey little beaver Block up that stream Look at the robin Feeding her young'uns And the old black bear Reaching into a hive He got his honey But I pity his hide

Sunny days coming back again Bringing glad times and new found friends Bringing green fields and skies of blue And all of God's things running and flying around you mmm - mmm - mmm - mmm - mmm

Hey mister groundhog How are you doing Hey little beaver Block up that stream Look at the robin Feeding her young'uns And the old black bear Reaching into a hive He got his honey But I pity his hide

Summertime... It's summertime SIGN, BOOK & BELL by Samuel Signaoff

Are you the one who follows the signs on the highway with your eves closed Even though some joker passed an hour ago and turned them around

Will you follow them on, even though they're wrong-And are you the one that reads the book and swears to change

the world tomorrow Even though it might be written by someone who's just like Ho-Chi-Minh

Will you do your thing, just because it's your thing And are you the man standing on the street corner raving about freedom?

Don't you know that bell was a-rung and cracked a long time ago We need a whole new song We need a whole new road

We need a whole new boy and girl I know we can do it Yes, we can do it But we gotta take it easy And though the seas take leave to move upon the countries-

IT'S A LONELY DAY by Samuel Signaoff It's a lonely day and I think I'm tired Yes, it's a lonely day and I'm getting tired I want to think about tomorrow But I fall back down And all I'm left with

We need a whole new Moscow

We need a whole new damn world

Is a Jonely day And the lonely sun keeps right on shining It sends the light on down to keep the flowers blooming And it just goes on and on Though it never ends We're a lot alike and the same

Me and that lonely sun It's a lonely time, but the clock keeps hummin' So I close my eyes and I can plainly see Its giant hand sneakin' past the sun Oh, but the buzzer sounds And I open my eyes once more To another lonely day

And I open my eyes once more To another lonely day

And I open my eyes once more To another lonely day

MAMA, DON'T YOU BE MAD (You'll Be Smiling) by Samuel Signaoff and Sy Shaffer Maybe when the sun comes up and the wind blows Maybe when the sun comes up and the wind blows You'll be smiling-you'll be smiling with me

Maybe when the stars come out and the moon shines Maybe when the stars come out and the moon shines You'll be smiling-you'll be smiling with me Oh mama mama mama

Oh mama mama mama mama don't you be mad Oh mama mama mama Oh mama mama mama mama don't you be mad

You'll be smiling-you'll be smiling with me Maybe when the stars come out and the moon shines

Maybe when the stars come out and the moon shines You'll be smiling-you'll be smiling with me

The wind is blowing thru the trees-but it don't make a sound And here beside me is my friend She too is held spellbound But a moment ago we were talking about

The troubles of the world But now that moment's frozen fast by holding hands

We hold the world Zip went the tree-crash went the bird-eek went the little ant

The sun came down - the grass turned white and dances upon the land Where have you gone - we were just holding hands

Was that you that hit the sky or was that a meteorite The stars are so big-the stars are so bright

Oh - I've never seen them so clear Where's the atmosphere Where are the clouds

Where the hell's that tree Where are you And what's happ'ning to me And won't someone please tell me Where went the sun

ZIP by Samuel Signaoff

We need a whole new Washington We need a whole new Vatican We need a whole new Saigon

ИСКУССТВО НАРОДОВ СССР





МЕЛОДИИ СТЕПЕЙ

Калиышкая АССР



Луулжэхнь Л. Кулешова.

2 сторона

ТЕЕГИН АЙС. МЕЛОЛИИ СТЕПЕЙ

СССР -- ИН ОЛН КЕЛН ӘМТНӘ ЭРДМ, Хальмг АССР ИСКУССТВО НАРОДОВ СССР. Калмынкая АССР

	АНСАМВЛИН ХОР ДУУЛЖАНЭ. Чиь Инджин Лиджин, айснь Доржин Санжин.	i. Akiyoni nozi	Дуулжахнь Л. Кулешова.
і. СТРАНА БУМБЫ	— Исполняет ХОР КАЛМЫЦКОГО ГОСУДАРСТВЕННОГО АНСАМБЛЯ ПЕСНИ	I. AKTIOGA — PEKA	 Калмыцкая вародная песня. Исполняет Л. Кулешова.
	И ТАНЦА «ТЮЛЬПАН». Слова Л. Инджиева, музыка С. Дорджина.	2. АКЧИН УЛАН БЕТКЕ	 — Айснь оли — эмтна. Дуулжахнь Л. Кулешева.
2. СӨНГИН ДУН	— ХАЛЬМГ ДУ — БИИЪИН АНСАМБЛИН ХОР дуулжана.	2. КРАСНЫЕ ВЕТКИ КЛЕНА	 Калмыцкая народная несня. Исполняет Л. Куясшова.
2. ЗАСТОЛЬНАЯ	Чтвь Леджин Церяв, вёснь Доржин Санжин. — Исполитет ХОР КАЛМЫЦКОГО	з. төгрәш	— Айснь оли — эмтнэ.

государственного ансамбля песни и танца «тюльпан». 3. ТЕГРЕШ Калмыцкая народная песня Слова Н. Леджинова, музыка С. Дорджина. Исполняет Л. Кулешова. — Айснь оди — амтиа 4. ХАЛЬМЕ БИИЬИН АЙС

Walter Street of Street

· · VTVENU LO

РСФСР — ни вата вртисти Гарэи Валентина дуулжано - ЭЛСТИН КОГЖМИН УЧИЛИЩИН ОРКЕСТР ТАТДЖЭНЭ. з. ЯАЛУХА Калмыцкая изродизя песия Исполняет В. Гаряева. 4. КАЛМЫЦКИЕ ТАНЦЕВАЛЬНЫЕ МЕЛОДИИ - Исполияет ОРКЕСТР НАРОДНЫХ ИНСТРУМЕНТОВ 4. НАМЧТА ТОРЬН АЛЬЧУР - Дуулжахнь Цеденова Зоя. элистинского музыкального училища.

айснь оди — эмтнэ 5. АСХНИ ДУН — Чень Эренжена Константина, айснь Пурази Мингизна 4. УЗОРЧАТЫЙ СИТЦЕВЫЙ ПЛАТОК - Калимикая народная песня. Дуулжахнь Л. Кулешова. Исполняет 3. Целенова.

5. ВЕЧЕРНЯЯ ПЕСНЯ — Слова К. Эрепдженова, музыка М. Пюрвеева. **5. ТОРЬА** -Чгвь Эренжена Константива, айснь Пурван Мингизиа, Исполияет Л. Кулешева в сопровождении оркестра Дуулжахнь Цеденова Зоя, 6. ГОРОДОВИКОВИН ТУСК ДУН — Чтнь А. Сусревии, айсив С. Доржин 5. ЖАВОРОНОК - Слова К Эрендженова, музыка М. Пюрвеева хальмг ду - бийьин

Исполняет 3. Цеденова. АНСАМБЛИН ХОР ДУУЛЖАНЭ. 6. БАТЛЬНА БАНЦ МОДН Айсиь оди — эмтиэ, 6. ПЕСНЯ О ГОРОДОВИКОВЕ-Слова А. Суссева, музыка С. Дорджина дуулжэхнь Цекиров В. Исполняет ХОР КАЛМЫШКОГО госуларственного ансамыля песни

И ТАНЦА «ТЮЛЬПАН» Исполимет В. Цекиров. 7. КООКУ - ХВЛЬМГ ОЛИ-ЯМТИЯ ДУИ 7. ЭЛСТИН СУВСРСИ СӨ Чтиь боли айснь Калян Санжин. Луулжахнь Хальмг АССР -- ин вчта вртистск А. Мукаевв. Дуулж бээхнь Л. Насувова.

7. ЭЛИСТИНСКАЯ ЖЕМЧУЖНАЯ НОЧЬ-Слова и мелодия С. Каляева. 7. КООКУ Калимцкая ипродиля песия. Исполняет Л. Насунова. Исполняет А. Мукасва.

6. ОДИНОКОЕ ДЕРЕВО У БРОДА

1 сторона

- XAПЬМЕ ЛУ ... БИИЬИН

Калиыцкая народная песня.

1. БУМБИН ОРН

з. ЯАЛУХА



a_ballistik aa_fast mosaic

A 表 12.

6_26 5_58

b_haudura bb diskon (awake) 4_22 5_15

produziert im zollamt aachen und in der klangkrieg manufaktur zu hamburg 1998_99

programmierung_instrumente

sampling_transfer programmierung_instrumente arrangements_mischung : jyrgen hall : reznicek

mastering photo graphik

: gavin schalkalwis : gunter adler : karl plotzlich

staubgold: zulpicher str. 251, 50937 köln ph./fax: ++49 (0)221/420 19 25

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staubgold 7 '99 p_ edition stora/frelbank















TONY SMITH & THE ARISTOCRATS
"HI-YO SILVER"

CREDITS

Tony Smith plays "Whitehall drums" exclusively. Horse: "Cloudy," Northwestern Stables, Morton Grove, III. Photography and Layout: Robert M. Holfels, Chicago, III.

6	
TONY	

	Side
CHARD	

2.	I BELIEVE IN MUSIC	
3.	NEITHER ONE OF US	
4.	AIR MAIL SPECIAL	

5:42 3:52 5.19 3:13

3:15

4:28

4:10

	Side 2
DRUM DRUM	

2.	OUR DAY WILL COME
3.	MEDLEY-SPANISH EYES AND

GAINES P	OPEE PLAT	
4. LOVE COM	EDY	



Vho's next

Side One: BABA O'RILEY (4:59) BARGAIN (5:33) LOVE AIN'T FOR KEEPING (2:11) MY WIFE (3:35) SONG IS OVER (6:16)

Side Two: GETTING IN TUNE (4:49) GOING MOBILE (3:40) BEHIND BLUE EYES (3:40) WON'T GET FOOLED AGAIN (8:31) (FORMERLY OF 7-9182)





Produced by: The Who.

Producat by: The Who.
Associate Froducer: Glyn Johns.
Executive Producers: Kit Lambert, Chris Stamp, Pete Kameron.
Volin on Babo O Riley produced by Keith Moon.
Promp. Poliney: Vocals, Keith Moon: Drums, Percussion.
John Entwistle Bass, Brass, Vocals, and plano on 'My Wife'. Pete Townshend: Guitars, VCS3 Organ, A.R.P. Synthesiser, Vocals, and plane on 'Babs O'Riley.'

Special thanks to Nicky Hopkins who played piano on "Song Is Over" and 'Getting in Tune, and Dave Arbus who played violin on 'Baba O'Rliey."

Photography: Ethan A. Russell / Design: John Kosh

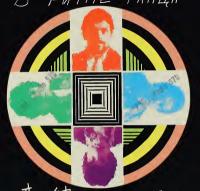
Recorded and mixed by Glyn Johns at Olympic Studios, London. 'Won't Get Fooled Again' recorded at Stargroves and mixed at Island Studios, London.

All songs published by Track Music, Inc., BMI. All songs composed by Pete Townshend except "My Wife," composed by John Entwistle.

MGA Records, Inc., 100 Universal City Plaze, Universal City, Calif. and 445 Park Ava., N.Y., N.Y.—U.S.A. © MCA Records, Inc. 1971

তাল চলতেতে বাল নলন ঐ Frederick For Broads for Broads

B PUTME TAHLA



MONO 33-237

ATCO PRESENTS THE BEAT GOES ON STARRING: MARK STEIN TIM BOGERT VINNIE MARTELL CARMINE APPICE PRODUCED AND DIRECTED BY SHADOW MORTON



SIDE 1

(By Vanilla Fudge; Cotillion-Vanilla Fudge, BMI. Time: 2:55)

PHASE ONE

- 2. INTRO: THE BEAT GOES ON (By Sonny Bono; Cotillion-Chris Marc, BMI, Time: 1:57)
- EIGHTEENTH CENTURY VARIATIONS ON A THEME BY MOZART: DIVERTIMENTO NO. 13 IN F MAJOR (Time: 9:48)
- NINETEENTH CENTURY OLD BLACK JOE (Traditional Time: 0:46)
- TWENTIETH CENTURY DON'T FENCE ME IN (By Cole Porter; Warner Bros.-7 Arts, ASCAP, Time: 9:82)
- 12TH STREET RAG
- (By Euday L. Bowman & Andy Razaf: Shapiro Bernstein & Jerry Vogel, ASCAP. Time: 0:19)
- (By Joseph C, Garland & Andy Ruzaf; Lewis & Shapiro Bernstein, ASCAP, Time: 0:49)
- HOUND DOG (By Jerry Leiber & Mike Stoller; Lion & Elvis Presley, BML Time: 0:43) THE BEATLES
- I WANT TO HOLD YOUR HAND (By John Lennon & Paul McCartney; Duchess, BMI)
- (By John Lennon & Paul McCartney; Maclen, BMI)
- DAY TRIPPER (By John Lennon & Paul McCartney; Maclen, BMI)
- SHE LOVES YOU
 (By John Lennon & Paul McCartney; Gil, BMI)
 (Total Time: 1:45)

PHASE TWO

- 4. THE BEAT GOES ON (Time: 1:32)
- 5. BEETHOVEN FUR ELISE & MOONLIGHT SONATA (Time: 8:33)
- 6. THE BEAT GOES ON (Time: 1:05)

SIDE 2

1. THE BEAT GOES ON (Time: 1:00)

PHASE THREE

2. VOICES IN TIME VOICES IN TIME NEVILLE CHAMBERLAIN WINSTON CHURCHILL FRANKLIN DELANO ROOSEVELT

HARRY S. TRUMAN JOHN P. KENNEDY AND OTHER VOICES (Time: 8:09)

PHASE FOUR

3. THE BEAT GOES ON

- 4. MERCHANT THE GAME IS OVER (VINNIE)
- THE GAME IS OVER (TIM)
- THE GAME IS OVER (CARMINE) MERCHANT
- THE GAME IS OVER (MARK) MERCHANT
- (Merchant is by Vanilla Fudge; Cotillion-Vanilla Fudge, BMI. The Game Is Over is by Jean-Pierre Bourtayre & Jean Bouchety; Celestial-Pronto, BMI. Total Time: 837)
- 5. THE BEAT GOES ON (Time: 2:20)

ASSISTANT PRODUCERS: BILL STAHL & JOHN LINDE RECORDED AT ULTRA-SONIC STUDIOS IN HEMPSTEAD, L.I. RECORDING ENGINEERS: DON CASALE & JOHN BRADLEY ALBUM DESIGN: MARVIN ISRAEL

- PHOTOS: JAY P. HALPIN A PHANTOM PRODUCTION FOR ATCO RECORDS
- ATCO RECORDS, 1841 BROADWAY, NEW YORK, NEW YORK 10003 DIVISION OF ATLANTIC RECORDING CORPORATION

€ 1968 Atlantic Recording Corporation

Printed in U.S.A.







STAS NAMIN GROUP

HVMN TO THE SUN

. 1 сторона Вступление и «Гимп солицу» (4.38) С. Намин — В. Харитонов

После дождя (5.45) О. Фельциан — М. Рябинин

Где живет ветер (2.25) С. Намин — П. Севак, перевод С. Намина Ты только слушай (3.43) А. Слизунов — С. Намин

2 сторона

Богатырская сила (3.50) А. Пахмутова— Н. Добронравов Скажи ище «дав (4.55) С. Намин— В. Харитонов

С. Намин — В. Харитонов Посвящения «Битла» (3.17) С. Намин, А. Слизунов

С. Намин — В. Харитонов Музыкант (4.10)

Заукорежиссер Р. Рагио

Side On

Introduction and allymn to the Sum // 18 S. Namin - V. Kharitonov

S. Namin — V. Kharitono
After the Rain (6.35)
O. Feltsman — M. Ryabi

Where the Wind Lives (% 2 S. Namin — P. Sevak, fransisted by S. Manny

Just Listen (3.43) A. Slizunov — S. Namm

Side Tw

Herculean Strength (3.50)
A. Pakhmuteva — N. Doh onr
Say yes (4.55)
S. Namio — Kharitona

Dedication The Beatless
S. Namin, Silvanov
Time Files S

Musician (4.10) A. Slizunov — Triburo yskayu. A. Utoniastyr

Recording engineer; R. Regimo Editor: V. Ryzhikov (1951 (півествія разпі под доположе (Мотуж) была
—Вана з 1977 году Стисок, Пантира——взгорон болландства
пік, методомняют этом коліфеттацем. Уче в вереми
Т—фограннях дуко проізвилої своеобразцій сталь——дараном рок, дай вигорого задажетріва сособа вилодитовость,

илость правилировог.

— дичесное на мало, законоко профессионалное мастерство и коме разлий, и на кого не подолина исполнятельский — отключи кумине Стеки Назина популярность положения пример, по из рубения.

— на подостивнения править большой ваторский диск,

. Ал ксапар Слизунов — гология

Владимяр Васильев — «ас-гитара, вокал в серужанов — гитара «оло, 12-струиная

одар Федоров вокал оти Живетьеа пока в райшильберг ударные инструмент

ксандр Пищиков — саксофон-темор (6)
 Станова транов (1, 4)

Станов грно



«Звездочка ноя аспал» «Бсть глаза у шастоль (1974 г.)



аЧество гозори «Колыбельных» (1973 г.)



Старый рокава Красные макия 1976 го



«Райо прощаться» «Если теба нет» (1979 г.)



«Астини вечар» «Что-то есть в тебе такое» (1980 г.)





Роман Карцев, Виктор Ильченко, Михаил Жванецкий

1-Я СТОРОНА

ЧТО СЛУЧИЛОСЬ? ГОДЫ ЛЕТЯТ. СЛОВА, СЛОВА О ГОРОДАХ. АЛЛО, ВЫ МЕНЯ ВЫЗЫВАЛИ?

(М. Жванецкий)

Р. Карцев п В. Ильченко (1, 3), Р. Карцев (4), М. Жванецкий (2, 5)

2-8 CTOPOHA

СТАВЬ ПТИЦУ, ЛИЧНЫЙ ОПЫТ, ЕСЛИ БЫ Я ПОРТРЕТ, АВТОБИОГРАФИЯ, КАССИР И КЛИЕНТ (М. Жванецкий)

Р. Қарцев н В. Ильченко (1, 6), Р. Карцев (2), М. Жванецкий (3 — 5)

ЗАПИСЬ ИЗ КОНЦЕРТНОГО ЗАЛА

Пиклу я давио. В разные инстанции. Не было воды в водопроводе — пикал в РЖУ. Был у нас доцент тупой — пикал в отдел

кадров. Вода и сейнас течет нерегулярно, доцент стал профессором,

а тем временем Ленинградский театр миниатюр собрал спектакль

годани проходит, появляются точки зрения, здоровая возрастная грусть.
Эти записи — не последние неши достножения. Это мининаторы разных лет. А мы будем чати дальше, искать новое, чтобы вам бако интереско и смеши».

М. Ж в невызыка



СЕРЕНАДА СОЛНЕЧНОЙ ДОЛИНЫ

Оркестр Олега Лундстрема

I сторона

- В ХОРОШЕМ НАСТРОЕНИИ (ГАРЛАНД—РАЗАФ)
 Солнсты: К. Носов (труба), И. Лундстрем (сакс-тенор),
 В. Тергалиский (сакс-альт)
- 2. ЛУННАЯ СЕРЕНАДА (Г. МИЛЛЕР) Солист Я. Бурачевский (труба)
- 3. ДОРОГА НА ЧАТТАНУГУ (ГОРДОН УОРРЕН)
- Я ЗНАЮ ПОЧЕМУ (УОРРЕН)
 Солист Я. Бурачевский (труба)
- 5. МЫ СНОВА ЗДЕСЬ (Дж. ГРЭЙ) Солисты: К. Носов (труба), С. Григорьев (сакс-тенор)
- 6. КОРИЧНЕВЫЙ КУВШИНЧИК (обр. Б. Финигена) Солисты: К. Носов (труба), Ю. Бобринский (сакс-баритон)

И сторона

- ЭТО ЧТО-ТО ЗЫБКОЕ (Дж. МАКГРЕГОР и Г. ВИЛЬЯМС)
 Солисты: В. Садыков (ф-но), С. Григорьев (сакс-тенор),
 Г. Гольштейн (сакс-альт), В. Бударин (тромбон)
- УТРЕННЯЯ СЕРЕНАДА (Ф. КАРЛЕ)
 Солнст С. Григорьев (сакс-тенор)
- 3. **В КРУГУ ДРУЗЕЙ** (автор неизвестен) Солпст И. Широков (труба)
- 4. НИТКА ЖЕМЧУГА (УОРРЕН) Солист Г. Гольштейн (сакс-альт)
- 5. Я ОЧАРОВАН (С. ЛИПМАН) Солист В. Бударин (тромбон)

BÖTTCHER/HUBWEBER:

SCHNACK

BÖTTCHER/HUBWEBER:

Uli Böttcher [Elektronics]
Paul Hubweber [Trombone]

live in

Münster, C.U.B.A. [2004, 05-02]

Bruxelles, Hoger Instituut Voor Beeldende Kunsten [2004, 05-26] Zürich, W.I.M. [2004, 04-27]

Side A

Mullater	07:40
Münster II	03:13
Münster III	02:59
Münster IV	02:38
	00.00

Side B

Bruxelles II	02:37
Bruxelles III	04:53
Zürich I	03:25
Zürich II	04:32
Zürich III	04.70

Anthro 0

Recorded direct to DAT by Uti Bottcher Mastered by Axel Schrepfer All compositions by SCHNACK [GEMA]













Louis wrote the words to all the songs enclosed herewith. Likewise he wrote the music. Also he plays the piano. Furthermore he vocalizes. Absolutely loaded with talent - that's Louie. It seems like all the ideas for these sonts come to him while waiting with his taxi at the corner of Tin Pan Alley and Memory Lane!

You just name the kind of song you go for and five will get you fifty that Louie has written one like it - only better. You name the ten most popular sentiments for a really popular ballad and the chances are extremely favorable that Louis has done justice to all ten. You name lets say five of the best singers you'd like to hear sing your songs and Louie will croon better than all five put together. It's a fact - Louis should be called Mr. Music Of The Taxi Fleet. Or maybe The Singing Hackie. Here, as they sey, he runs the gamut for your relaxed fistening pleasure.

In real life his nome is Lou Carter. But every song-writer becomes a character when he writes a song and Lou Carter became a cheracter named Louie. And Louie, the sond-writer, sounds like every triend, neighbor and relative who ever thought up a tuno and expected to be filthy rich on royalties by tho tolfowing Thursday.

There is one vast difference, however, between Louie and that song-writing cousin of yours. Hidden behind the character of Louie is the wonderfully gifted musician who is Lou Carter. And because of his very real skills there are many moments of pathos within these satiric thrusts at the song-writing profession. Much of the humor is tinged with a kind of big-city innocence. The music is astonishingly good even though it deliberately mirrors every clicke in the trade. And the fyrics, in spite

	SIDE A	
1.	I Caught A Cold In My Heart	2:30
2	The Muricis On The Wall	2:27
3.	Down Where The Streetcar Bends	2:15
4.	The Different Shopes They Are	2:24
5.	Selfish	2:26
6.	Mabel	2:14

of their wild imagery, are based on so many heart-felt sentimonts that they emerge as genuinely touching. For the basic warmth in the person of Lou Carter has penetrated the tender skin of the character who is Louie.

Lou Carter was born in Newark, New Jersey, the youngest of eleven children. At the ago of six he was out working and won his first Charleston contest. At the age of twelve he was playing piano in his own band - having graduated from the banjo.

By 1941 he was with Bobby Byrne and subsequently with Glen Gray and the great Casa Loma aggregation. From there he moved on to join Jimmy Dorsey as pianist, arranger, end one of the three voices in the Soft Winds Trio. Currently he has his own group at the Darbury Room in Boston where he makes his home.

The idea for LOUIE'S LOVE SONGS developed quite spontaneously while on extended bus trips with the Dorsey band. One dev Lou was overwhelmed by what he calls the "bus goofies" and he began to growl;

> "Whottse metter wit me. Whettse matter wit youse. Whottso motter wit ell of youse guys, Why don't you get over there!"

The bandsmen howled end for some reeson never forgot the lines. Other gems followed like "I CAUGHT A COLD IN MY HEART" and "I DON'T WISH THAT I WAS NOBODY BUT ME". For yeers the songs were sung before e word or a note was written down. Millions of television lans have since heard Steve Allen on his "Tonight" show ruffling through his papers while singing "WHATTSA MATTER WIT ME".

Here, for the first time, Golden Crest presents off of Louie's classic sems. Like we said, the suy's loaded with talent!

SIDE B

1.	Whattea Matter Wit Me	1:50
2	Only A Room In The Cellar	2:37
3.	I Don't Wish That I Was Nobody But Me	2:04
4.	April In Peoria	2:25
	I Got A Rose Between My Toes	1:57
6.	If I Had A Nose Full Of Nickels	2:30

The Tru-Hi-Fi sound reproduced on this record was recorded in the new Gobien Crest studio. It is the ultimate in full spectrum recording. Both Telefunken and Capps condenser interophones were used. Tope recording was done on Presto Studio tape consoles and master acctutes were cut with Grampian feed-back cutters. In playing back use RIAA turnover and roll-off.

Certain cleaners are injurious to the nunterial of which this record is pressed. For this reason we recommend cleaning of this record by use of a damp cloth.



GOLDEN CREST RECORDS Inc. • 220 Broadway, Huntington Station, N. Y.







Do You Remember Rock 'n Roll Rollo?... The Ramones
The Russners... Has Dissper Huns Co. McCrife To Hans... A. A. C. A.P. . P. 180 Size Records, inc.
My Shame and Co. The Kineske.
Hy Shame and Hy March. Bot. And Hant... & Bot. 1. P. 1976 Cits. Inc.
Commercial Roll Roll (M. S. P. 18. S. P. 1976 Cits. Inc.
One Way Or Another ... Blondle
Hirry Harrison. Montrie Hund Hould (M. S. P. 18. S. P. 1976 Cits. Inc.
Curade... Rare Blue Phasic, Rock All Commercial Roll Roll (M. S. P. 18. S. P. 1800 City salls Records, in
Fop Phasis... A A. S. 1800 City salls Records, in
South... Massis for ... A A. S. 170 Size Records in.



All music contained is produced from the original mester recordings under license from the record companies listed under each selection. K-tel music products are manufactured by the major suppliers to the music industry from the highest quality material available.





THERE GOES ANOTHER LOVE SONG (H. Thomasson, B. L. Yoho) SONG FOR YOU (H. Thomasson, B. Jones) SONG IN THE BREEZE (H. Paul) IT FOLLOWS FROM YOUR HEART

(H. Paul) CRY NO MORE GREEN GRASS & HIGH TIDES (B. Jones) (H. Thomasson)

PRODUCED BY PAUL A. ROTHCHILD

Engineering FRITZ RICHMOND

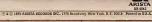
Design: ARTON ASSOC. Cover Art: JANET MAGER Photography JOHN GELLMAN Art Direction: ROBERT L. HEIMALL



WATERHOLE STAY WITH ME

KNOXVILLE GIRL

(H. Perul) (F. O'Kecie)



KIMWILDE



SIDE 1

KIDS IN AMERICA WATER ON GLASS

OUR TOWN

EVERYTHING WE KNOW
YOUNG HEROES

SIDE 2

CHEQUERED LOVE

2-6-5-8-0

YOU'LL NEVER BE SO WRONG

FALLING OUT

TUNING IN TUNING ON

MANT HANKS IO STEPHEN SILARE ROBERT GOFFREY CHES NORTH, MARTINISSEEL, FRANC JUCKERSH AND ALL THE "LODGE" ALSO THANKS TO REPOSE MAIST THAN COLORED AND ALL THAN COMEY, MAINT STEPHENON, CARWA HANN COMEY, MAINT STEPHEN HANN CARWA HANN COME COLORED AND MATERIAL TO COGE ENGINEERED BY STEPHEN STURKER PRODUCED BY RICHY WILLDE COCKING PHOTOS STEPHENON, MANNOWITZ.

COVER DESIGN BY JOHN PASCHE.

All their institutes a well-water water and had reduced to resided water, we judger?



AN ORIGINAL RAK RECORDS LTD. RECORDING









PROMISES IN THE DARK

FIRE AND ICE

Mayor in for the kill long?

Bou got every advantage when they gut and the lights.

I'll not so pretly when a lades away.

Couse it's yet an illusion in this passion play.

Fire and ion You come on like a flome Than you from a cold shoulder Fire and ice

JUST LIKE ME

PRECIOUS TIME

Cut it out, drop 4 Court me out, Boby, stop it

You talk on the telephose Long distance to New York or Barrie

Cut if out, drop it. Count me out, Bobs, stop it.

12

IT'S A TUFF LIFE

TAKE IT ANYWAY YOU WANT IT

Devit bether runses strough the old routine

So what You disserve everything that you got Yo! fishek I'm gonno be there, livet I m eat So take it argiving you want it Fake it argiving you please

You deserve everything that you got Yo' think I'm gonno be there, but I'm eet Se take it anyway you want it Take it anyway you please Take it anyway you weet it But I skar'll think you wanso baffor me

A County Boss

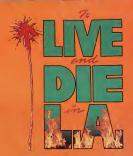
EVIL GENIUS

HARD TO BELIEVE

HEITER SKEITER

(Helier Skeller yeh)





Original Motion Picture Soundtrack Composed And Performed By

WANG CHUNG







SIDE ONE

SIDE TWO

SD 19157

1. WELCOME TO MY NIGHTMARE (5:19)

EZRA MUSIC (BMI), EARLY FROST (BMI)

2. DEVIL'S FOOD (3:38)

(COOPER, EZRIN, KELLEY JAY) EZRA MUSIC (BMI), ALL BY MYSELF (BMI) FREEWHEELEO MUSIC (ASCAP)

3. THE BLACK WIDOW (3:37)

(COOPER, WAGNER, EZRIN)
EZRÁ MUSIC (BMI), EARLY FROST (BMI)
AÚL BY MYSELF (BMI)

4. SOME FOLKS (4:19)

(COOPER, GORDON, EZRIN)

EZRA MUSIC (BMI), EXTRAGORODNARY (BMI)

ALL BY MYSELF (BMI)

5. ONLY WOMEN BLEED (5:59)

(COOPER, WASNER) EZRA MUSIC (BMI), EARLY FROST (BMI)

1. DEPARTMENT OF YOUTH (3:18)

(COOPER, WAGNER, EZRIN)
EZRA MUSIC (BMI), EARLY FROST (BMI)
ALL BY MYSELF (BMI)

2. COLD ETHYL (2:51)

EZRA MUSIC (BMI); ALL BY MYSELF (BMI)

3. YEARS AGO (2:51)

4. STEVEN (5:52)

(COOPER, EZRIN) EZRA MUSIC (BMI), ALL BY MYSELF (BMI)

5. THE AWAKENING (2:25

EZRA MUSIC (BMI), EARLY FROST (BMI) ALL BY MYSELF (BMI)

6. ESCAPE (3:20)

EZRA MUSIC (BMI), BAO BOY MUSIC (BMI) EIGHTH POWER MUSIC (BMI)

OUTSIDE OF U.S.A. AND CANADA, PUBLISHING RIGHTS OWNED BY KRU, LTD.

PRODUCED BY BOB EZRIN
FOR MY OWN PRODUCTION COMPANY LTD.
A-BLACK WIDOW INC. AND KRU LTD. PRODUCTION

RECORDED AT SOUNDSTAGE, TORONTO BY DAVE PALMER AND JIM FRANK • RECORD PLANT EAST AND ELECTRIC LADY, N.Y.
BY EO SPRIGG, DAVE PALMER, CORKY STASIAK, AND ROO O'BRIEN • A&R STUDIOS, N.Y. BY THE INCREDIBLE PHIL RAMONE

MASTERED AT THE MASTERING LAB, L.A. BY MIKE REESE • ARRANGED BY: BOB EZRIN AND ALLAN MACMILLAN
PRODUCTION ASSISTANT MICHAEL SHERMAN • SECOND DWIT DIRECTION: BOB BROWN • DIRECTION: ALIVE ENTERPRISES INC.

SPECIAL GUEST STAR • VINCENT PRICE

MUSCANS. BEHAVIT GEE BADARLES GRUNS? "FOZER GEROMSEN" NECHBARIS CLAVILET, VOCAS, FEIGER PROCES. BOB EZEM KETROLARIS, FEIGER BRODES DANG EZEM ETRE SUMMERNEL GELD MESTS GORF VOCAS, SWIETER EAR-BLOCKS'S STEW GERCHON HUNTER-COMPAS, PRAKASE BRINE BUSS / TOWN LEWIN BUSS-VINGETT FROM FETE GEROME DEMONETE STEWAN. VOCAS/S GUÍN MESTRES—(L'ARIS) (VOCAS, SPEREN YORG) VOCAS, PIRSS MICHIERS VO VINGET FROM FETE GEROME DEMONETE STEWAN. VOCAS/S GUÍN MESTRES—(L'ARIS) (VOCAS, SPEREN YORG) VOCAS, PIRSS MICHIERS VO

ALICE COOPER APPEARS BY SPECIAL ARRANGEMENT WITH WARNER BRDS. RECORDS.

GRAPHICS: CONCEPT & DESIGN: PACIFIC EYE & EAR • ILLUSTRATION: DREW STRUZAN • PHOTOGRAPHY: BRET LOPEZ



ÆUGE COOPER WELCOME TO MY NIGHTMARE

eint i

WELCOME TO MY NIGHTMARE

IDDOPER, WALCHEN
WELCOME TO MY MIGHTMARE,
I THINK YOU'RE GONNA FEEL LIKE YOU BELONG.

A NOCTURNAL VACATION, UNINECESSARY SEDATION, YOU WANT TO FEEL AT HOME CAUSE YOU BELONG.

WELCOME TO MY NIGHTMARE.
WELCOME TO MY BREAKOOWN.
I HOPE; DION'T SCARE YOU.
HAY'S JUST THE WAY WE ARE WHEN WE COME DOWN.
WE SWEAT LAUGH AND SCHEAM HERE.

'CUZ LIFE IS JUST A OREAM HERE.
YOU KNOW INSIDE YOU FEEL RIGHT AT HOME, HERE
WELCOME TO MY BREAKOOWN.

WHOA
YOU'RE WELCOME TO MY NIGHTMARE,

YEAH
WELCOME TO MY NIGHTMARE,
I THINK YOU'RE GONNA LIKE IT.

I THINK YOU'RE GOMMA FEEL THAT YOU BELONG, WE SWEAT, LAUGH AND SCREAM HERE, 'OUZ LIFE IS JUST A OREAM HERE. YOU KNOW INSIDE YOU FEEL RIGHT AT HOME HERE,

WELCOME TO MY NIGHTMARE.
WELCOME TO MY BREAKDOWN.

JOHANN (DED. BAGANJER/CHUMS, BONY LEVIN/NASS, *1023F CHROWSKI/ELARINET, STOYE HUNTER/CULTUR, CIEN WACHER/ACQUETIC CUITAR POUS LERR MODIE (MAY). CARLY FROST (MAY).

DEVIL'S FDOD

GEOFER, EZINN, BELLEY HAY)
GET READY FOR THE LADY,
SHE'S GONNA BE A TREAT,
SIMMER SLIGHTLY TILL READY,
MAYE HE OPER TOO

MAKE HER SOFT TOO,
MAKE HER SOFT TOO,
MAKE HER SOFT TOO,
MAKE HER SOFT TOOM
THE SOFT TOOM
I KISS THE TEARS OFF FROM YOUR CHEST,
I FELT THE POISON FRIGHT THAT'S IN YOUR BREATH

I KNEW YOUR PRECIOUS LIFE AND I KNOW YOUR GEATH.
I SQUEEZE THE LOVE OUT OF YOUR SOUL.
ALL THE PERFECT LOVE THAT'S IN YOUR SOUL,
YOU'RE JUST AMOTHER SPIRIT ON PAROLE.

DEVIL'S FDOD, DEVIL'S FDOD, DEVIL'S FDOD,

FOOD.

NYTEY CLANUTRIMS, PRIKASH JOHNUBASS, NACHEL/CUITAB & VOCAL,
**CHIROWSH/DRISM & VOCAL, CERP! LYONS & MICHAEL SHERMAN/VOCALS,

PENERWSKI/DECAM & VOCAL, CERRY LYDNS & MICHAEL SREAMAN/VOCALS, STREETER FREDS/THE CURATER C1578, EZRA MICHO: ERMO, ALL BY HYSELY (BRIEL, FREDWYSELED MASSIC (ASCAP).

THE BLACK WIDOW (COOPER, MACHER, EZRIN)

THESE WORDS HE SPEAKS ARE TRUE
WE'RE ALL HUNARARY STEW IF
WE DON'T PLEAGE ALLEGIANCE TO
THE BLACK WIDOW
THE HORROR THAT HE BRINGS,
THE HORROR OF HIS STING,
YELL HORROR OF HIS STING,
YELL HORROR OF HIS STING,
YELL HORROR

THE BLACK WIDOW.

OUR MINDS WILL BE HIS TOY,

AND EVERY GIRL AND BOY WILL LEARN TO BE EMPLOYED BY

THE BLACK WIDOW.

LOVE ME, YES WE LOVE ME, YES WE LOVE HIM, LOVE ME.

YES WE LOVE HIM.
HE SITS UPON THIS THRONE AND PICKS AT ALL THE BONES OF HIS
WIVES HE'S OLVOURED.
HE STARTS WITH A GLEAM.

WITH A LAUGH SO OBSCENE AT THE VIRGINS AND THE CHILDREN
LOVE ME. HE'S CEFLOWERED.

LOVE ME, YES WE LOVE ME, LOVE HIM, YES WE LOVE HIM,

LOVE MT,
YES WE LOVE HIM.
OUR THOUGHTS ARE HOT AND CRAZEO,
OUR BRAINS ARE WEBBED IN HAZE,
OF MINCLESS, SENSILESS, OAZE,

THE BLACK WIDOW.
THESE WORDS HE SPEAKS ARE TRUE,
WE'RE ALL HUMANARY STEW,
IF WE DON'T HEDGE ALLEGIANCE TO
THE BLACK WIDOW.

BAGANIER/CRURE, LEVRYTANS, WAGRIE/LEAG CULTAR & VOCALS, RUSTER/CULTAR, PORROWSH/REYBOARG, ESHRYTANG, A CAST OF TROUGSMOOT/VOCALS CORES, ESPA MUSIC (BRID), EXELT FROST (BRIT), ALL BY MYSELF (BRID)

SOME FOLKS

SOME FOLKS

10000000, CORROR CORROR

SOME FOLKS LOVE TO SEE RED.

SOME FOLKS CRAVE A BLUE LADY.

SOME FOLKS CRAVE A BLUE LADY.

SOME FOLKS CRAVE A BLUE LADY.

THE MALE TO BE SOME TO BE SOME TO BE SOME FOLKS CRAVE A BLUE LADY.

I'M NOT A MAN AT ALL,
IT MAKES MY SKIN CRAWL.
BABY, BABY,
COME ON AND SAVE ME, SAVE ME,
MY MY BABY RABY

MY, MY BABY, BABY, CONE ON AND SAVE ME NOW. SOME FOLKS LOVE TO FEEL PAIN, SOME FOLKS WAKE UP EVERY MORNING.

SOME FOLKS LIVE FOR NO REASON.
SOME FOLKS DIE WITHOUT A WARNING.
I'M JUST NO GOOD WITHOUT IT.
I'M NOT A MAN AT ALL.
IT MAKES MY SKIN CRAWL.
BABY RABY

COME ON AND SAVE ME, SAVE ME,
MY, MY BABY, BABY,
COME ON AND SAVE ME NOW,
I JUST CAN'T LIVE WITHOUT IT,
JUST CAN'T LIVE WITHOUT IT.

JUST CAN'T LIVE WITHOUT IT,
I OON'T WANT TO THINK ABOUT IT,
CON'T WANT YO THINK ABOUT IT,
I'M JUST NO GOOD WITHOUT IT.
I'M OOT A MAN AT ALL

IT NAKES MY SKIN CRAWL. BABY, BABY, COME ON AND SAVE ME, SAVE ME, MY, MY BABY,

BABY, CDINE ON AND SAVE ME NOW, I CON'T WANT TO THINK ABOUT IT, CON'T WANT TO THINK ABOUT IT.

CLAN, SEJMS, JORDURESS, HUNTER/LEAD SLETARS, MACINES/CUITAR & VOCALS, NOHROWSKI, MARD & VOCALS, EZRIK/TACK PIAND, SHEMMAN/NOCALS COMS, EZRA MESIC (RMI), EXTRACORDORARY (RMI), ALL BY MISSLE (RMI)

ONLY WOMEN BLEED

MAN'S GOT HIS WOMAN TO TAKE HIS SEED HE'S GOT THE POWER, OH, SHE'S GOT THE NEED.

SHE SPENDS HER LIFE THROUGH PLEASING UP HER NAM. SHE FEEDS HIM DINNER OR AMYTHING SHE C AM. SHE CRIES ALONE AT NIGHT TOO OFTEN. HE SMOKES AND DISINES AND DON'T COME HOME AT ALL. ONLY WOMEN BLEED.
ONLY WOMEN BLEED.
ONLY WOMEN BLEED.
MAN MAKES YOUR HAIR GRAY.

HE'S YOUR LIFE'S MISTAKE.

ALL YOU'RE REA-LY LOOKIN' FOR IS AN EVEN BREAK
HE,LIES RIGHT AT YOU.

HELLIES RIGHT AT YOU.
YOU NOW HATE THIS GAME.
HE SLAPS YOU ONCE IN A WHILE AND YOU LIVE AND LOVE IN PAIN,
SHE CRIES ALONE AT NIGHT TOO OFTEN.

SHE CRIES ALONE AT NIGHT TOO OFTEN
HE SMOKES AND DRINKS AND DON'T COME HOME AT ALL.
ONLY WOMEN BLEED.
ONLY WOMEN BLEED.

ONLY WOMEN BLEED, DNLY WOMEN BLEED, ONLY WOMEN BLEED, ONLY WOMEN BLEED, DNLY WOMEN BLEED, BLACK EYES ALL OF THE TIME.

BLACK EYES ALL OF THE TIME, DON'T SPENO A DIME, CLEAN UP THIS GENE, AND YOU THESE DIVINN ON YOUR WHEEL BEDGINSO ME I

AND YOU THERE DOWN ON YOUR KNEES BEGGING ME PLEASE COME ONLY WOMEN BLEED. WATCH ME BLEED DNLY WOMEN BLEED.

DNLY WOMEN BLEED. ONLY WOMEN BLEED. ONLY WOMEN BLEED. DNLY WOMEN BLEED. DNLY WOMEN BLEED.

CLAN/ORUMS, JONA/BASSES, WARENER/CUITARS, SLICE & VOCALS, HUNTER/HICH STRUNG CUITAR, "CHINDWISY, /FENDER RHOSES & VOCALS 01975, CZBA MUSIC (BMI), CARLY FROST (BMI)



\$10E 11

DEPARTMENT OF YOUTH WE'RE IN TROUBLE ALL THE TIME YOU READ ABOUT US ALL IN THE PAPERS. WE WALK AROUND AND BUMP INTO WALLS A BLIND DELEGATION AND WE'VE NEVER HEARD OF EISENHOWER MISSILE POWER JUSTICE OR TRUTH, WE'RE THE DEPARTMENT OF YOUTH YOUR NEW DEPARTMENT OF YOUTH WE'RE THE DEPARTMENT OF YOUTH. HIST ME AND YOUTH WE TALK ABOUT THIS WHOLE STUPID WORLD. AND STILL COME OUT LAUGHING. WE NEVER MAKE ANY SENSE, BUT HELL THAT NEVER MATTERED BUT WE'LL MAKE IT THROUGH OUR BLACKEST HOUR. WE'RE LIVING PROOF AND WE'VE NEVER HEARD OF BILLY SUNDAY. DAMON RUNYON MANNERS OR COUTH. WE'RE THE DEPARTMENT OF YOUTH. YOUR NEW DEPARTMENT OF YOUTH,

HE'DE THE DEPARTMENT OF YOUTH WE'RE THE DEPARTMENT OF YOUTH. CLAN/ORUMS JOHN/ERSS WASNER/GUITAR & VOCALS HUNTER/GUITARS

CLARGEOMER JOSEPH ERSS & VOCALS, SHARMANUCCALS, TAXES (2004 AND THE SLARMERHALL CHILDREN'S CHOIR/VOCALS COMES FORM MUSIC (BMI), EASLY FROST (BMI), ALL BY MYSELF (BMI)

COLD ETHYL COOPER FRENC

WE'RE THE DEPARTMENT OF YOUTH,

WE'RE THE DEPARTMENT OF YOUTH,

THE NEW DEPARTMENT DE VOUTH

JUST ME AND YOUTH,

ONE THING I MISS IS COLD ETHYL AND HER SKELETON KISS. WE MET LAST NIGHT MAKING LOVE BY THE REFRIGERATOR LIGHT. ETHYL, ETHYL, LET ME SQUEEZE YOU IN MY ARMS. ETHYL, ETHYL, COME AND PREEZE ME WITH YOUR CHARMS. ONE THING. FTHYL'S FRIGID AS AN ESKINO PIE

SHE'S OURHTA BE YOUR ETHYL'S DEAD. ETHYL, ETHYL, LET ME SQUEEZE YOU IN MY ARMS. ETHYL, ETHYL, COME AND FREEZE ME WITH YOUR CHARMS COME ON COLO ETHYL.

ONE THING-IT'S TRUE COLD ETHYL I AM STUCK ON YOU. AND EVERYTHING IS MY WAY. ETRYL DON'T HAVE NUCH TO SAY. ETHYL, ETHYL, LET ME SQUEEZE YOU IN MY ARMS ETHYL, ETHYL, COME AND FREEZE ME WITH YOUR CHARMS. COME HERE, COLD ETHYL. WHAT MAKES YOU SO COLO?... 00, SO COLD ...

COLD, COLD ETHYL IF I LIVE 'TIL NINETY-SEVEN, YOU'LL STILL BE WAITING IN REFRIGERATOR HEAVEN 'CUZ YOU'RE COOL,

YOU'RE MY PARADISE. CLAN/ORUMS, JOHN/EASS, HUNTER/OPEN NO LEAD, DUYEARS & SLICE, DODGE, EZRA MUSIC IBM (), ALL BY MYSELF (BMI)

YEARS AGD 1000PER WAGNERS HERE I GO AGAIN ALL MY FRIENDS WENT HOME

COLD ETHYL

ALL MY TOYS ARE BROKEN AND SO AM I INSIDE HOM

THE CARNIVAL HAS CLOSED YEARS AGO I'M A LITTLE BOY

I'M A GREAT BIG MAN. LET'S BE A LITTLE BOY. FOR A LITTLE WHILE LONGER MAYBE AN HOURT

WE HAVE TO GO BACK NOW ISN'T THAT DUR MOM CALLING? "STEVEN COME HOME!"

EZBIN/HADMONUM & SYNTHESIZER WASHER/ACCUSTIC GUITAR, *CENDWING/AARPSICEGED, THIS MAKENNON/MEM COURS, EZRA MASIO (BMC) EARLY FREST (BMC)

STEVEN

(DOOPER, EXERT I DON'T WANT TO SEE YOU GO. I DON'T EWIN WANT TO BE THERE WILL COVER UP MY EYES AND PRAY IT GOES AWAY. YOU'VE ONLY LIVED A MINUTE OF YOUR LIFE.

I MUST BE OREAMING. I DON'T LIKE TO HEAR YOU CRY YOU JUST DON'T KNOW HOW DEEP THAT CUTS ME. SO I WILL COVER UP MY EYES AND IT WILL GO AWAY. YOU'VE ONLY LIVED A MINUTE OF YOUR LIFE.

I MUST BE DREAMING. PLEASE STOP SCREAMING STEVEN. STEVEN

I HEAR MY NAME. (STEVEN) IS SOMEONE CALLING ME? I HEAR MY NAME (STEVEN) THAT ICY BREATH IT WHISPERS SCREAMS OF PAIN. I DON'T WANT TO FEEL YOU DIE. BUT IF THAT'S THE WAY THAT GOD HAS PLANNED YOU,

I'LL PUT PENNIES ON YOUR EYES AND IT WILL GO AWAY, SEET YOU'VE ONLY LIVED A MINUTE OF YOUR LIFE. I MUST BE DREAMING PLEASE STOP SCREAMING (STEVEN)

(IS SOMEONE CALLING ME? NO) (STEVEN) (I THINK I HEAR A VOICE. IT'S OUTSIDE THE DOOR.) (STEVEN) LHEAR MY NAME (STEVEN)

(IS SOMEONE CALLING ME? (HEAR MY NAME) (STEVEN) (STEVEN) (WHAT DO YOU WANT?)

(WHAT DO YOU WANT?) (STEVEN) (I HEAR MY NAME)

CLAN/ORDERS, JOHN BASSES, HUNTER/ALL QUITARS, "CHEROWERLIFIANCE & VOCALS, WAGNER AND SHERMAT/VOCALS COSTS, EZEA MUSIC GRMO, ALL BY MYSELF (SMI)

THE AWAKENING COCPER WASAER, CORN. I WAKE UP IN THE BASEMENT.

I'M SO HUNGRY, PM DBY I MUST BE HERE SLEEPWALKING, NUSN'T I

GETTING UP FROM MY EASY CHAIR LOOKING FOR MY WIFE FOLLOWING A TRAIL OF CRIMSON SPOYS THAT LEAD INTO THE NIGHT. SUDDENLY | REALIZE I SEE IT ALL THROUGH REAL EYES THESE CRIMSON SPOTS ARE DRIPPING

FROM MY HAND AND OR...IT MAKES ME FEEL LIKE A MAN. CLAN/ORDERS, 10416/EASS, HUNTER/OBITARS, WASHIR/OUTARS,

CISTS, EZEA MUSIC (BIN), CARLY FROST (BMI), ALL BY HYSELF (BMI)

ESCAPE

(DOGREE, FOWLEY, ANTHONY, PAINT ON MY CRUEL OR HAPPY FACE HIDE ME BEHING IT

IT TAKES ME INSIDE ANOTHER PLACE WHERE NO ONE CAN FIND IT ESCAPE LIGHT OUT WHEN I CAN ESCAPE, ANYTIME I CAN. ESCAPE PM CRYING IN MY REER

JUST GET ME OUT OF HERE DON'T GET ME WRONG. I'M NOT LIKE YOU ARE

WHEN I GET HOME FROM WORK AT NIGHT, SO LESCAPE I GET OUT WHEN I CAN.

ESCAPE. ANYTIME I CAN ESCAPE. I'M CRYING IN MY BEER. ESCAPE, JUST GET ME OUT OF HERE

WHERE AM I RUNNING TO THERE'S NO PLACE TO GO. JUST PUT ON MY MAKEUP AND GET ME TO THE SHOW

ESCAPE. MY COCTOR SAID JUST COME ARCHNO. YOU'LL BE TAKEN CARE OF AND WHILE HE RAN MY PROBLEMS DOWN, LISTOLE HIS MASCARA THAT'S HOW I ESCAPE

ESCAPE I'M CRYING IN MY BEER ESCAPE, JUST GET ME OUT OF HERE.

ESCAPE.

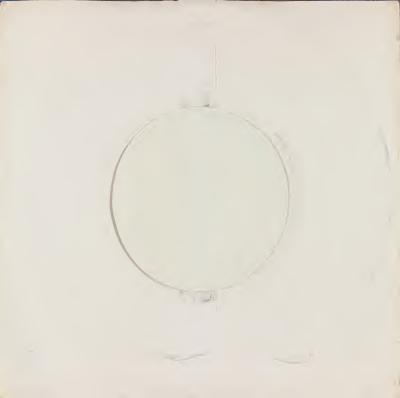
BACABATE COMMING ADVINCANCE WASSESS FAD OUTSAS & VOCALS. C1575, EZPA MUSIC 18MO, BAO BOY MUSIC (BMO, EIGHTH POWER MUSIC 18MO

*APPEARS THROUGH THE COURTESY OF COLLINBIA RECORDS OF EARHOR LEG



ALL SONGS ADMINISTERED IN U.S.A. AND CANADA BY EZRA MUSIC ALL SONGS ADMINISTERED IN ALL D'IHER TERRITORIES BY WARNER BRDS. MUSIC





MGM RECORDS
Introduces the singing-swingin

LOVELACE WATKINS

Hello Young Lovers

B/W

WHEN I FALL IN LOVE



MGM RECORDS Introduces the singing-swingin'

K12875

LOVELACE WATKINS

Hello Young Lovers

WHEN I FALL IN LOVE





MONTENEGRO

AND HIS ORCHESTRA







PRESENTING

'TWO HEARTS CAN'T BE WRONG'

National Winner 1982 Wrangler Country Starsearch

Wrangler





DS 1037



"TWO HEARTS CAN'T BE WRONG" D. Knutson/J. Barlow

Hearts in the night Beatin' in time Pickin' up tempo like a rock 'n roll song

The rhythm is right In your heart and mine We both know two hearts can't be wrong

The sun goes down And love is the sound Of two hearts together beating Steady and strong

So hold on tight The feelin' is right And we both know two hearts. can't be wrong

CHORUS:

Let's start reachin' and touchin' and feelin' and lovin' And gettin' it on Let's not fight it or hide it or try to

denv it The feelin's too strong

Let's start living and daring and giving and earing and Carrying on

'Cause we can't live without it, there's no doubt about it Two hearts can't be wrong



P.O. Box 17087 Nashville, Tennessee 37217



mecca PRESENTS RECORDING

America's Newest Italian Singing Sensation

ington, D.C. (Mayflower Hu News prole in the R HARRY MacARTHUA Instant D.C. Mayfo ---- WALLACE-Cin-GENE KNIGHT -N. Y. Journal cinnati Times-Star JANTON WALKER-N.Y. Daily The effect of the De Spirito Rom De Spirito is unique American
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Post to Earl Wilson singing drop

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The marrier is singing of the marrier to make to make to make to make the marrier of the best shows

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ON MECCA'S NEW RELEASE

OF THE LYRICS AND MELODIES COMPOSED BY JOSEPHINE M. PAGANO

AMAMI (LOVE ME) backed with I'LL NEVER.

NEVER KNOW

Mesca Recording 170 Cannyside Dr. Rochester 23, NY

THIS IS FARON



FARON YOUNG

WE'VE GOT SOMETHING IN COMMON . LIVE FAST, LOVE HARD, DIE YOUNG A PLACE FOR GIRLS LIKE YOU in I'VE COME TO SAY GOODBYE IN SWEET DREAMS I'VE GOT FIVE DOLLARS AND IT'S SATURDAY NIGHT THE YELLOW BANDANA JUST OUT OF REACH . I MISS YOU ALREADY (And You're Not Even Gone) HOW MUCH I MUST HAVE LOVED YOU > WHAT WILL I TELL MY DARLING CLOSER







A Treasury of Immortal Performances

SIDNEY BECHET

SWEETIE DEAR

ROSE ROOM

OH! LADY BE GOOD

I'M COMING VIRGINIA

m 2S9911 Rev. Printed in U. S. A.

The Treasury of IMMORTAL PERFORMANCES

SIDNEY BECHET

By JERRY WEXLER

Associate Music Editor, The Billboard

PERHAPS the most revealing commentary on Sidney Bechet's stature among musicians and followers of jazz is the exaggerated age usually attributed to him. The myth of his antediluvianism is probably compounded equally from his appearance (his hair has been white for many, many years), the tremendous authority with which he blows his soprano sax and clarinet, and the undeniable fact that he has been a leading jazz performer for at least 40 years.

Actually, "Pops" Bechet was born in 1897, in New Orleans, only three years before Louis Armstrong, and like Louis, he plays with a vitality and energy that few younger musicians can approach.

Playing with Freddy Keppard, Bunk Johnson, Mutt Carey, King Oliver, Armstrong, and other greats of that golden era, Bechet became one of New Orleans' best hot clarinetists before he was 16.

But in 1919, while playing in Chicago, he heard an instrument that evoked a new response in him. It was the saxophone, six of them, in fact, on a recording by the Six Brown Brothers. He immediately bought a battered alto in a hock shop, but it was too far gone in disrepair for Sidney to get much out of it. Later that year, playing in London with the Will Cook orchestra, he had a straight soprano sax made to his ovar specifications, and after a brief tryout, he knew that from then on this instrument would be his real specialty.

The European tour brought him international kudos. He was "discovered" by Ernest Ansermet, the famous Swiss conductor, who wrote an ecstatic review of Sidney's music that is probably the first recognition of jazz by a classical authority. The Prince of Wales became an ardent fan, as did Stravinsky and Victor Herbert. He returned to America in 1922, where he arranged the first audition for a promising young blues singer named Bessie Smith. He played with Clarence Williams and Duke Ellington. took a flyer as a restaurant entrepreneur, and, in 1925, returned to Europe with a Negro show called "The Black Revue." Playing with various bands in Berlin, London and Paris, he remained abroad until 1930. He played with Noble Sissle's band on and off during the next eight years.

In 1938, a favorite with the burgeoning hot jazz cult, he opened with his own group at Nick's in the Village. Since, he has made concert and night club appearances before jazz enthusiasts all over the world.

ON THIS RECORD:

SWEETIE DEAR
(Under the name NEW ORLEANS FEETWARMERS, recorded September, 1932)

I'M COMING VIRGINIA

(Recorded September, 1941)

ROSE ROOM

(Recorded October, 1941)

LADY BE GOOD

(Recorded October, 1941)

The Collector's Issue Label designates a recording of great historical and musical interest which, although technically not representative of RCA Victor's present day high quality standards, has been re-issued in response to widespread public demand.



KRONOS QUARTET WINTER WAS HARD



- 79.181-1
 DIGITAL

 1. Winter Was Hard, Op. 20 (Aulis Stern Stern Control of the Co

OF MARNER COMMUNICATIONS, INC., ©

KRONOS OUAR



T9181-1
DIGITAL

1. Beila by Barlight (John Lurie) (2:47)
Barking lady Music (BMI)
2. Four. Por Tange (Aster Piezzeller) (4:41)
Edition Menry Lemoine (SACEM)
3. Querter No. 3 (Affred Schnittke) (19:06)
Andonte (3:40)
Agioto (5:43)
Pesonie (7:21)
Universal Edition (7:29)
4. Adagie (Samuel Barber) (7:09)
6. Schrimer
5. A Deer Is Ajar (Trad.; arr Krones) (0:39)
9. 1988 Elektro Asylum Nonesuch Records



ALLONS DANSER ZACHARY RICHARD

SIDE 1 (VRP-LP-1007-A) © 1979 Produce by: Zachary Richard for Zach Rich Inc.

ALLONS DANSER (4:38)

(R.Z. Richard)

FLAMMES D'ENFER (3:01)

(Trad. Arr. R.Z. Richard)

VIENS NOUS REJOIND' (3:02)

(Trad. Arr. R.Z. Richard)

PAUV' 'TIT NEG' (4:31)

(R.Z. Richard)

COLINDA (3:39)

(Trad. Arr. R.Z. Richard)

All titles Bayou des Mysteres BMI Les Editions du Marais Bouleur SDE



ALLONS DANSER ZACHARY RICHARD

SIDE 2 (VRP-LP-1007-B



© 1979
Produced by:
Zachary Richard
for
Zach Rich Inc.

HANDA WANDA (5:45)

(Trad. Arr. Richard/MacDonald/Breaux)
MAMA ROSIN (3:08)

(Trad. Arr. R.Z. Richard)

YA QUE CHOSE (2:56)

(Words R.Z. Richard, Music K. Richard)

TON TON GRIS GRIS (4:23)

(R.Z. Richard)

ANTIBON LEGBO (3:30)

(R.Z. Richard)

All titles Bayou des Mysteres BMI Les Editions du Marais Bouleur SDE



RECORD 1 SKBL-11709 (SKBL 1-11709)

Produced by Charles Jackson, Marvin Yancy & Gene Barge for Jay's Enterprises, Inc. Executive Producer Larkin Arnold @1978 Capitol Records, Inc.

Readapted for Live Performance by Don Hannah

Readapted for Live Performance by Don Hannah

Readapted for Live

- 1. SOPHISTICATED LADY (She's A Different Lady) (Jackson-Yancy-Cole) ASCAP/BMI.3:35
- 2. QUE SERA. SERA (J. Livingston-R. Evans) ASCAP 7:36
- 3. LOVERS (Jackson-Yancy-Cole) ASCAP/BMI 3:10
- 4. I'M CATCHING HELL (Living Here Alone) (C. Jackson-M. Yancy)

Original Arrangements by Gene Barge & Richard Evans Arrangements Readapted for



RECORD 1 SKBL-11709 (SKBL 4-11709)

Produced by Charles Jackson, Marvin Yancy & Gene Barge for Jay's Enterprises, Inc. Executive Producer Larkin Arnold

@1978 Capitol Records, Inc.

1. I CAN'T SAY NO (C. Jackson-M. Yancy) ASCAP 6:28

2. SOMETHING'S GOT A HOLD ON ME (Woolfs-James-Kirkland) BMI 4:32

3. BE THANKFUL (C. Jáckson-M. Yancy) ASCAP 7:32

4. OUR LOVE (C. Jackson-M. Yancy) ASCAP 7:08

Original Arrangements by Gene Barge & Richard Evans Arrangements Readapted for Live Performance by Don Hannah



RECORD 2 SKBL-11709 (SKBL 2-11709)

Produced by Charles Jackson, Marvin Yancy & Gene Barge for Jay's Enterprises, Inc. **Executive Producer** Larkin Arnold

@1978 Capitol Records, Inc.

1. MR. MELODY (C. Jackson-M. Yancv) **ASCAP 3:33**

2. THIS WILL BE (An Everlasting Love) (C. Jackson-M. Yancv) ASCAP 3:16

3. PARTY LIGHTS (Tennyson Stephens) BMI 4:58

4. I'VE GOT LOVE ON MY MIND (C. Jackson-M. Yancv) **ASCAP 7:52**

Original Arrangements by Gene Barge & Richard Evans Arrangements Readapted for Live Performance by Don Hannah Readapted for



RECORD 2 SKBL-11709 (SKBL 3-11709)

Produced by Charles Jackson, Marvin Yancy & Gene Barge for Jay's Enterprises, Inc.

Executive Producer Larkin Arnold

@1978 Capitol Records, Inc.

- 1. LUCY IN THE SKY WITH DIAMONDS (J. Lennon-P. McCartney) BMI 8:06
- 2. INSEPARABLE (C. Vackson-M. Yancy) ASCAP 2:51
- 3. CRY BABY (B. Russell-N. Mead) BMI 5:09
- 4. CAN WE GET TOGETHER AGAIN (C. Jackson-M. Yancy) ASCAP 4:00

Original Arrangements by Gene Barge & Richard Evans Arrangements Readapted for Live Performance by Don Hannah

DANAPOLKA SERIES

THE CONNECTICUT BRASS

Vocal: Eddie Skinger

D598-5 (1233-A)



331/3 RPM

TROMBONE POLKA
(R. Henry) Dana Publ. Co. BMI
HORSE BACK - POLKA
(P. Pantaluk) Dana Publ. Co. BMI
STASHU PANDOWSKI
(R. Carlyle-I. Pincus)
Geo. Pincus & Sona
HI THERE - POLKA
(R. Henry) Dana Publ. Co. BMI
SUGAR BABY - POLKA
(R. Henry) Dana Publ. Co. BMI
SAXOPHONE OBEREK
(R. Henry) Dana Publ. Co. BMI

Piesta record company, inc. N.Y., N.Y.

DANAPOLKA SERIES

POLKA WITH RAY HENRY AND THE CONNECTICUT BRASS

Vocal: Eddie Skinger

D598-5 (1233-B)



33% RPM

DOMINO POLKA
(R. Henry) Dana Pubi. Co. 8M!
LINDY - POLKA
(W. Obzut) Dana Pubi. Co. 8M!
BABY - OBEREK
(R. Henry) Dana Pubi. Co. 8M!
DING DONG - POLKA
(G. Dana-W. Dana) Dana Pubi. Co. 8M!
THE CONNECTICUT YANKEE - POLKA
(W. Obzut) Dana Pubi. Co. 8M!
CARROT - POLKA
(Traditional)

FIESTA RECORD COMPANY, INC. M.Y. N.Y.

DANA POLKA SERIES

POLKA WITH RAY HENRY AND THE CONNECTICUT BRASS

D598-5 (1242-A)



331/3 RPM

ROLLER SKATING POLKA
(R. Henry) Dana Publ. Co. BMI
PLAY BALL - POLKA
(R. Henry) Dana Publ. Co. BMI
DYNAMITE POLKA
(R. Henry) Dana Publ. Co. BMI
HOMERUN POLKA
(R. Henry) Dana Publ. Co. BMI
DEEP SEA POLKA
(R. Henry) Dana Publ. Co. BMI
LIGHTHOUSE OBEREK
(R. Henry) Dana Publ. Co. BMI

FIESTA RECORD COMPANY, INC. N.Y., N.Y.

DANA POLKA SERIES

POLKA WITH RAY HENRY AND THE CONNECTICUT BRASS

D598-5 (1242-B)



331/3 RPM

DREAM VALLEY - POLKA
(R. Henry) Dana Publ. Co. BMI
HOT TOMATO - POLKA
(K. W. Obzut) Dana Publ. Co. BMI
HUMDINGER OBEREK
(R. Henry) Dana Publ. Co. BMI
FARMER'S POLKA
(R. Henry) Dana Publ. Co. BMI
EARLY BIRDS - POLKA
(W. Obzut) Dana Publ. Co. BMI
GREEN GARDEN - OBEREK
(R. Henry) Dana Publ. Co. BMI

FIRSTA RECORD COMPANY, INC. H.Y. N.T.



The best of BBCTV & Radio

Distributed by Gillette-Madison Comm.

33 1/3 RPM BBC-22313

RECORD ONE SIDE A

VIENNESE SONATAS FOR VIOLIN AND PIANO MOZART-BEETHOVEN-SCHUBERT

THREE MOZART VIOLIN SONATAS Norbert Brainin and Lamar Crowson

- 1. SONATA IN E MINOR (K.304) 1st Movement: Allegro 2nd Movement: Tempo di minuetto
- 2. SONATA IN F MAJOR (K.377) 1st Movement: Allegro 2nd Movement: Andante

Records produced by Leo Black and co-ordinated by Sylvia Cartner. BBC, London 1978 9 1978



Distributed by Gillette-Madison Comm.

331/3 RPM BBC-22313 RECORD ONE SIDE B

VIENNESE SONATAS FOR VIOLIN AND PIANO MOZART-BEETHOVEN-SCHUBERT THREE MOZART VIOLIN SONATAS Norbert Brainin and Lamar Crowson

 SONATA IN F MAJOR (K.377) 3rd Movement: Tempo di minuetto
 SONATA IN A MAJOR (K.526) 1st Movement: Molto allegro 2nd Movement: Andante 3rd Movement: Presto

> Records produced by Leo Black and co-ordinated by Sylvia Cartner. BBC, London 1978 © 1978



Distributed by The best of BBCTV & Radio Gillette-Madison

331/3 RPM **BBC-22313** **RECORD TWO** SIDE C

Comm.

VIENNESE SONATAS FOR VIOLIN AND PIANO MOZART-BEÈTHOVEN-SCHUBERT

MOZART-SCHUBERT-BEETHOVEN Norbert Brainin and Lili Kraus

1. MOZART: SONATA IN F MAJOR (K.376) 1st Movement: Allegro 2nd Movement: Andante

3rd Movement: Rondeau-Allegretto grazioso 2. SCHUBERT: SONATINA IN G MINOR (D.408)

1st Movement: Allegro giusto 2nd Movement: Andante

Records produced by Leo Black and co-ordinated by Sylvia Cartner. © BBC, London 1978 ® 1978



The best of BBCTV & Radio

Distributed by Gillette-Madison Comm.

331/3 RPM BBC-22313 RECORD TWO SIDE D

VIENNESE SONATAS FOR VIOLIN AND PIANO MOZART-BEETHOVEN-SCHUBERT

MOZART-SCHUBERT-BEETHOVEN Norbert Brainin and Lili Kraus

1. SCHUBERT: SONATINA IN G MINOR (D.408)

3rd Movement: Menuetto 4th Movement: Allegro Moderato

2. BEETHOVEN: SONATA IN G MAJOR, Op. 30, No. 3

1st Movement: Tempo di minuetto (ma molto moderato e grazioso)

2nd Movement: Allegro vivace

Records produced by Leo Black and co-ordinated by Sylvia Cartner. © BBC, London 1978



THE COUNTRY SIDE OF CHRISTMAS



Side 1

SL-6586 (SL 1-6586)

- 1. SILENT NIGHT / THE FIRST NOEL Sonny James (Gruber-Mohr) Traditional
 - 2. SILVER BELLS Ferlin Husky
 (Jay Livingston-Ray Evans)
- 3. THERE'S NO PLACE LIKE HOME Glen Campbell (Sammy Cahn-Gary Bruce)
 - 4. I'LL BE HOME FOR CHRISTMAS Roy Rogers
 (Kim Gannon-Walter Kent-Buck Ram)
 - 5. BECAUSE IT'S CHRISTMAS TIME Buck Owens (Buck Owens-Red Simpson)



ALL-TIME FAVORITES IN THE TRADITIONAL STYLE





SL-6586 (SL 2-6586)

1. JINGLE BELLS / UP ON THE HOUSETOP / JOLLY OLD ST. NICHOLAS

Trad. (Arr. W. Loose) The Hollywood Pops Orchestra
2. O COME ALL YE FAITHFUL - AI Martino (Traditional)
3. WE THREE KINGS - The Roger Wagner. Chorale
(John Henry Hopkins)

4. HARK! THE HERALD ANGELS SING
The Korean Orphan Choir (Wesley-Mendelssohn)
5. JINGLE BELLS - The Roger Wagner Chorale
(J. Pierpont)

Ostubiled by CBS Records / CBS Inc. / 51 W. 52 Street, New York CHASE THE DRAGON

1. SOLDIER OF THE LINE 4:15

2. ON THE EDGE OF THE WORLD 4:21

3. THE SPIRIT 4:18

4. SACRED HOUR 5:32

-T. Clarkin-

ARZ 37954 STEREO SIDE 1 AL 37954 ® 1982 CBS Inc.



Speriotical by CBS Records / CBS Inc. / 51 W. 52 Street, New York CHASE THE DRAGON

1. WALKING THE STRAIGHT LINE 4:54
2. WE ALL PLAY THE GAME 4:04
3. THE TEACHER 3:21

4. THE LIGHTS BURNED OUT 4:29

-T. Clarkin-

ARZ 37954 STEREO SIDE 2 BL 37954 ® 1982 CBS Inc.



Portrail

ARCANGEL

BFR 38247 STEREO



SIDE 1

AL 3824/

1, STARS 5:03 -M. Soldan - J. Cannata- (ASCAP)
2, TRAGEDY 3:31 -M. Soldan - J. Cannata- (ASCAP)
3, WANTED: DEAD OR ALIVE 3:27 -M. Soldan - J. Cannata-

USED TO THINK I'D NEVER FALL IN LOVE 3:50

 M. Soldan - J. Cannata- (ASCAP)

 ROCK ME TONIGHT 3:28 -J. Cannata-

5. ROCK ME TONIGHT 3:28 -J. Cannata-(ASCAP)

Produced by Jeff Cannata for Parallax Productions, Inc.

Portrail.

ARCANGEL

BFR 38247 STEREO **SIDE 2** BL 38247

BL 3824/ 9 1983 CBS Inc.

1. BEFORE THE STORM 1:39 -J. Cannata- (ASCAP)
2. SIDELINES 3:46 -M. Soldan - J. Cannata- (ASCAP)
3. CONFESSION* 3:10 -B. Livsey - G. Lyle- (ASCAP)/(BMI)
4. JUST ANOTHER ROMANCE 4:08 -M. Soldan - J. Cannata-

(ASCAP)

5. KING OF THE MOUNTAIN 4:46 -M. Soldan J. Cannata- (ASCAP)

Produced by Jeff Cannata for Parallax Productions, Inc. except (*) Produced by Jeff Cannata, Tony Bongiovi and Lance Quinn at the Power Station, New York, NY



TRILLION CLEAR APPROACH

JE 36206 **STEREO**



SIDE 1

AL 36206 @1980 CBS Inc.

1. MAKE TIME FOR LOVE 3:22 -M. D. Black- (ASCAP) 2. LOVE ME ANYTIME 3:36

-T. Griffin-F. Barbalace-P. Leonard-R. Anaman- (BMI)

3. I KNOW THE FEELING 4:46 -F. Barbalace-P. Leonard-

T. Griffin- (BMI)

4. MAKE IT LAST FOREVER 5:10 -F. Barbalace-T. Griffin-P. Leonard- (BMI)

DEMONSTRATION PEMUNS I KATION NOT FOR SALE



TRILLION CLEAR APPROACH

JE 36206 STEREO



SIDE 2BL 36206
@1980 CBS Inc.

1. PROMISES 3:53
-P. Leonard-F. Barbalace- (BMI)
2. CITIES 4:25
-F. Barbalace-P. Leonard-T. Griffin- (BMI)
3. WHAT CAN YOU DO? 4:01
-F. Barbalace-P. Leonard- (BMI)
4. CLEAR APPROACH 3:47
-P. Leonard-F. Barbalace- (BMI)
5. WISHING I KNEW IT ALL 4:04
-P. Leonard-F. Barbalace- (BMI)

DEMONSTRATION NOT FOR SALE



2. WHAT'S IN A NAME - 4:11
3. STOP THAT SONG - 3:16
4. IF YOU REALLY NEED ME NOW - 4:17
5. PERISCOPE LIFE - 3:29

Produced and Arranged by John Tilly And Kayak ² 1980 Phonogram, B.V. Hilversum





LRP

Spectra-Sonic-Sound



TONG PLAYIN I. LONELY GIRL (Troup) 2:31 MICROGRO OVERANT 2. FOOLS RUSH IN (Mercer-Bloom) 2:07 3. MOMENTS LIKE THIS (DeSylva-Brown) 2:38 4, I LOST MY SUGAR IN SALT LAKE CITY

5. IT'S THE TALK OF THE TOWN 6. WHAT'LL I DO

SIDE

ONE





JULIE LONDON

Spectra-Sonic-Sound

LRP



Recording

1. WHEN YOUR LOVER HAS GONE (Swan) 1:54
2. DON'T TAKE YOUR LOVE FROM ME
(Heary Nemo) 2:43
3. WHERE OR WHEN (Rodgers-Hart) 2:35
4. ALL ALONE (Irving Berlin) 1:48
5. MEAN TO ME (Turk-Ahlert) 2:09
6. HOW DEEP IS THE OCEAN
(Irving Berlin) 2:10
7. REMEMBER
(Irving Berlin) 1:47

REMORDER

R

SIDE



33¹/₃ R. P. M. MADE IN PORTUGAL

RESERVADOS OS DIREITOS DO PRODUTOR FONGERÁFICO E DO PROPRIETÁRIO O A OBRA REGISTADA-E'PROJBIDA A DUPLICAÇÃO, EXECUÇÃO PÚBLICA E RADIODIFUSÃO D E S T E O I S C O





90 " BOV

CHRISTOPHE

LES AMOUREUX DUI PASHFWY (- (communicate)

JE SUIS PARTI (Communicate)

ALINE (Chimisphe)

CETTE VIE LA (Chimisphe)

A CEVX QU'ON AIME (Chimisphe)

JE LHANT POUR UN AME



33 ¹/₃ R. P. M.

MADE IN PORTUGAL

RESERVADOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETARIO DA OBRA REGISTADA-E'PROBIDIA A DUPLICAÇÃO, EXECUÇÃO DUBLICAÇÃO, EXECUÇÃO DE S I E D I S C O





SB 601

CHRESTOPHE

JE NE T'AINE PCUS (Christophe)
MAMAN (Christophe)
L'AI ENTENOU LA MER (Christophe)
CETTE MUSIQUE (J. Dengama, Albertan)
AVEC DES MOTS O AMOUR (Christophe)
LES MARIONNETTES



AMERICAN ARTISTS RECORDS

A HERO FROM ZERO JOHN DOTÉ

PRODUCED AND ARRANGED
BY JOHN DOTE
EXECUTIVE PRODUCER
JIM CORSETTI
ENGINEERED BY
CONNIE HILLMAN



SIDE A STEREO A.A. 3-71328 33 RPM AMERICAN TIMES MUSIC BMI MPPA 9161A

1. CAN'T FIGHT A FIRE (4:46)

2. PAIR OF EYES (4:10)

3. A CLOSER LOOK (3:41)

KEEP YOU SATISFIED (4:06

5. KISSES (4:47) (DOTÉ)

® 1986

© 1985



AMERICAN ARTISTS RECORDS

A HERO FROM ZERO JOHN DOTÉ

PRODUCED AND ARRANGED
BY JOHN DOTE
EXECUTIVE PRODUCER
JIM CORSETTI
ENGINEERED BY
CONNIE HILLMAN



SIDE B STERE A.A. 3-71329 33 RPM AMERICAN TIMES MUSIC BMI MPPA 91618

- 1. CAN'T TAKE THAT BEAT (3:30) (DOTÉ - JONES)
- 2. MAY I HAVE 11 ____NCE? (3:58)
 - 3. GET TO YOU (3:24)
 - 4. MISS COMMUNICATION (3:30)
 - 5. A HERO FROM ZERO (3:44) (00TÉ)

© 1986 © 1986 SIST WESTERN GRAVIOS



KZ 31901 **STEREO**



SIDE 1 AL 31901 @ 1972 CBS, Inc.

GLENCOE

- 1. AIRPORT 5:00 -Maitland Reed-
- 2. LOOK ME IN THE EYE 4:10 -Maitland-
- 3. LIFELINE 5:45 -Maitland-
- 4. TELEPHONIA 5:00 -Turnbull-

Osprobled by Columbia Records /CBS, Inc., 51 West 52 Street, New York City

SE STERN GRANGE



KZ 31901 **STEREO**



SIDE 2 BL 31901 (P) 1972 CBS, Inc.

GLENCOE

- 1. IT'S 5:45 -Turnbull-
- 2. BOOK ME FOR THE FLIGHT 5:20 -Maitland-
- 3. HAY FEVER 4:30 -Turnbull-

4. QUESTIONS 3:16 -Maitland5. SINKING (DOWN A WELL) 4:54
-Turnbull - Gallagher
-Turnbull - Gallagher
Columbia Records /CBS, Inc., 51 West 52 Street. Head of the control of the cont

SOUND OF NEW YORK, USA

A SOULFUL SOUND

QC 709 A
Prod. by Peter Brown
& Dwight Brewster



Publ. by Sound Aronud Town & Horoscope Music BMI (**) (**) 1979

WILLIE RAP

(Kevin Johnson & Willie Wood)

Willie Wood & Wiliie Wood Crew

Arr. by Kevin Johnson

Dist. by Queen Constance Records

SOUND OF NEW YORK, USA

A SOULFUL SOUND

QC 709 B

Prod. by Peter Brown & Dwight Brewster



Publ. by Sound Aronud Town & Horoscope Music BMI © @ 1979

WILLIE RAP

(Kevin Johnson & Willie Wood)

Willie Wood & Wilie Wood Crew

Arr. by Kevin Johnson

Dist. by Queen Constance Records



SUN RA

SIDE A



33 1/3 RPM

- 1. DISCIPLINE NO. 5 1:49
- 2. DISCIPLINE NO. 10 2:45
- 3. ENLIGHTENMENT 2:35
- 4 LOVE IN OUTER SPACE 8:12
- 5. DISCIPLINE NO. 15 2:44
- 6. THE SATELLITES ARE SPINNING 2:38

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FORG MUSIC



SUN RA

SIDE B



33 1/3 RPM

- 1. CALLING PLANET EARTH 6:48
- 2. THE OUTERS 9:54
- 3. ADVENTURES OUTER SPACE 7:32

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ORG MUSIC

"THE WONDERFUL WORLD OF FOOD"

With

BETSY PALMER

For Broadcast: Week of February 3, 1975

SIDE ONE



MICROGROOVE

BAND 1 — PROGRAM 561 BAND 2 — PROGRAM 562 BAND 3 — PROGRAM 563 BAND 4 — PROGRAM 564 BAND 5 — PROGRAM 565 BAND 6 — PROMO

All Programs 4:00

AERIAL COMMUNICATIONS, INC. 420 Madison Avenue New York, New York 10017

WWF-323

Music by special arrangement with Thomas J. Valentino, Inc.

"THE WONDERFUL WORLD OF FOOD"

With

BETSY PALMER

For Broadcast: Week of February 10, 1975

SIDE TWO



MICROGROOVE

BAND 1 — PROGRAM 566 BAND 2 — PROGRAM 567 BAND 3 — PROGRAM 568 BAND 4 — PROGRAM 569 BAND 5 — PROGRAM 570 BAND 6 — PROMO

All Programs 4:00

AERIAL COMMUNICATIONS, INC. 420 Madison Avenue New York, New York 10017 WWF-324

Music by special arrangement with Thomas J. Valentino, Inc.

GETZ/GILBERTO #2 RECORDED LIVE AT CARNEGIE HALL

STAN GETZ QUARTET

Personnel: Stan Getz, Tenor Sax: Gary Burton, Vibes; Eugene Cherico, Bass; Joe Hunt, Drums

> MAS-90671 (MAS1-90671)

- I. GRANDFATHER'S WALTZ 4:28 (Lasse Farniof-Gene Lees) Meager Music BMI
- 2. TONIGHT I SHALL SLEEP WITH SMILE ON MY FACE 2:30 (Duke & Mercer Ellington-Irving Gordon) Allied Music Corp.
- 3. STAN'S BLUES 4:35 (Stan Getz) Stan Getz Productions BMI
- 4. HERE'S THAT RAINY DAY 4:00 (Johnny Burke James Van Heusen) Burke & Van Heusen,

(MASI-90671)

Burke & Yan Heusen, Inc. ASCAP

Mtd. by Capitol Records, Inc., U.S.A.

Mtd. by Capitol Records, Inc., U.S.A.

Mtd. by Capitol Inc. ASCAP

Mtd. by Capitol In

GETZ/GILBERTO RECORDED LIVE AT CARNEGIE HALL

JOAO GILBERTO

With Drums & Guitar Personnel: Joao Gilberto. Guitar: Helcio Milito. Drums: Keeter Betts, Bass

MAS-90671

I. SAMBA DA MINHA TERRA (Port.) 3:07 (Dorival Caymmi) Robbins Music Corp. ASCAP

2. ROSA MORENO (Port.) 4:00 (Dorival Caymmi) E. B. Marks Music BMI

3. UM ABRACO NO BONFA (Port.) 2:45 (Joao Gilberto)

Duchess Music Corp. BMI 4. BIM BOM (Port.) 2:10 (Joac Gilberto)

Duchess Music Corp. BMI 5. MEDITATION (Port.) 4:00 (Antonio Carlos Jobim-Newton Mendonca-Norman Gimbel) Duchess Music Corp. BMI

6. O PATO (THE DUCH) (Port.) 2:19 (Original MAS-9007 I

(MAS2-90671)

(MAS2-90671)

Mtd. by Capitol Records, Inc., U.S.A.

ADMISION OF METRO-GOLDWYN MAYER. Text & Music By Jayme.



CTI 6002

ANTONIO CARLOS JOBIM' STONE FLOWER



UNIVERSAL STEREO



RVG 87654 A STEREO

- 1. TEREZA MY LOVE (Antonio Carlos Jobim) Corcovado Music Corp. 4:20
- 2. CHILDREN'S GAMES (Antonio Carlos Jobim) Ensign Music Corp. 3:25
- 3. CHORO (Antonio Carlos Jobim) Corcovado Music Corp. 2:05
- 4. BRAZIL (Ary Barroso)
 Peer International 7:19

ARRANGED AND CONDUCTED BY EUMIR DEODATO ALL BMI



CTI 6002

ANTONIO CARLOS JOBIM STONE FLOWER





RVG 87654 B

- STONE FLOWER (Antonio Carlos Jobim) Corcovado Music Corp. 3:18
- 2. AMPARO (Antonio Carlos Jobim) Ensign Music Corp. 3:35
- 3. ANDORINHA (Antonio Carlos Jobim)
 Corcovado Music Corp. 3:30
- 4. GOD AND THE DEVIL IN THE LAND OF THE SUN (Antonio Carlos Jobim) Ensign Music Corp. 2:20
- 5. SABIA (Chico Hollanda/Antonio Carlos Jobim)
 Duchess Music Corp. 3:55

ARRANGED AND CONDUCTED BY EUMIR DEODATO ALL BMI

UNIVERSAL STEREO



RECORDS

JOHN BYRD "YOUR THING AND MY THING"

SIDE 1 STEREO



T-436 (M-436-A5) PROMOTIONAL COPY NOT FOR SALE

- I'LL BE YOUR EVERYTHING (3:12) (George Soulé)
- 2. SUNSHINE (3:47)
 - (P. Hurtt-B. Sigler)
- 3. A WOMAN IS THE MAKINGS OF A MAN (3:59)

4. I CAN'T STOP LOVING YOU, GIRL (3:43)
(Joe Wilson-George Byrd-Henderson Huggins)
(Joe Wilson-George Byrd-Henderson Huggins)
(Randy Cone)
Arrangements, Production and Sound by
Joe Wilson

@1974 20th Century
Records

@1974 20th Century
Records



JOHN BYRD "YOUR THING AND MY THING"

SIDE 2 STEREO



T-436 (M-436-BS) PROMOTIONAL COPY NOT FOR SALE

1. I'VE GOT WHAT YOU NEED (2:59)

(Joe Wilson-George Byrd-Henderson Huggins) 2. ALL I DO (2:54)

(Joe Wilson-George Byrd-Henderson Huggins)
3. FIND YOURSELF SOMEBODY ELSE (2:58)

Joe Wilson-George Byrd-Henderson Huggins)

4. WAIT 'TIL TOMORROW (Ed Struzick) (2:50)

5. DIBBLIN' AND DABBLIN' (In Somebody Elses Affair) (Joe Wilson-Fred Blackmon) (2:34)

6. YOUR THING AND MY THING (Equals A Good Thing) (Joe Wilson-George Byrd-Henderson Huggins) (2:59)

Arrangements, Production and Sound by Joe Wilson

91974 20th Century

Records

Records

CORP., 8255 SUNSET





Blue Duck Fly to North Country
Sam Signaoff



Victor

- 1 Making It Ours
- 2 New York Skyline
- 3 Changing Easy
- 4 You Brought My Beginning
- 5 Blue Duck Fly to North Country

(Signaoff)



TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORPORATION—MADE IN U.S.A.

Side 2 Stereo



Blue Duck Fly to North Country
Sam Signaoff



Victor

- 1 Sunny Days (Signaoff)
- 2 Sign, Book & Bell (Signaoff)
- 3 It's a Lonely Day (Signaoff)
- 4 Mama, Don't You Be Mad (You'll Be Smiling) (Signaoff-Shaffer)
- 5 Zip (Signaoff)



TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORPORATION—MADE IN U.S.A.



ГОСТ 5289-68 33Д—032077



Вторая гр.-1 1-00

ИСКУССТВО НАРОДОВ СССР

Калмыцкая АССР—МЕЛОДИИ СТЕПЕИ СТРАНА БУМБЫ (С. Дорджин—Л. Инджиев) ЗАСТОЛЬНАЯ (С. Дорджин—Ц. Леджинов) ЯЛУХА. УЗОРЧАТЫЙ СИТЦЕВЫЙ ПЛАТОК

ЖАВОРОНОК (М. Пюрвеев— К. Эрендженов) ОДИНОКОЕ ДЕРЕВО У БРОДА (калмыцкая нар. песня)

ЭЛИСТИНКАЯ ЖЕМЧУЖНАЯ НОЧЬ (муз. и сл. С. Каляева)

Хор анс. песни и танца «Тюльпан» (1, 2) В. Гаряева (3), З. Цеденова (4, 5) В. Цекиров (6), Л. Насунова (7) А. Егоринов (баян) (1, 2)

Б. Очаев (домбра) (3)



ГОСТ 5289-68 33.Д—032078



Вторая гр.-2 1-00

ИСКУССТВО НАРОДОВ СССР

Калмыцкая АССР—МЕЛОДИИ СТЕПЕЙ АКТЮБА-РЕКА, КРАСНЫЕ ВЕТКИ КЛЕНА, ТЕГР

налмыцние нар. песни)

КАЛМЫЦКИЕ ТАНЦЕВАЛЬНЫЕ МЕЛОДИИ
ВЕЧЕРНЯЯ ПЕСНЯ (М. Пюрвеев—К. Эрендженов)
ПЕСНЯ О ГОРОДОЕИКОВЕ (С. Дорджин—А. Сусеев)
КООКУ (калмыцкая нар. песня)

Л. Кулешова (1—3,5), А. Мукаева (7), ор анс. песни и танца «Тюльпан» (6

Элистинского муз. училища (4)

А Егоринов (баян) (6,7)

groenland orchester

staubgold 7



stereo45

haudura diskon (awake)

ballistik fast mosaic



CREAM WHEELS OF FIRE IN THE STUDIO

1. WHITE ROOM
Jack Bruce-Pete Brown



- 2. SITTING ON TOP OF THE WORLD Chester Burnett
- 3. PASSING THE TIME Ginger Baker-Mike Taylor
- 4. AS YOU SAID

 Jack Bruce-Pete Brown

 (ST-C-681285CT)

CREAM WHEELS OF FIRE IN THE STUDIO

1. PRESSED RAT AND WARTHOG Ginger Baker-Mike Taylor



- 2. POLITICIAN Jack Bruce-Pete Brown
- 3. THOSE WERE THE DAYS Ginger Baker-Mike Taylor
- 4. BORN UNDER A BAD SIGN Booker T. Jones-William Bell
- 5. DESERTED CITIES OF THE HEART Jack Bruce-Pete Brown (ST-C-681286CT)

CREAM WHEELS OF FIRE LIVE AT THE FILLMORE



- 1. CROSSROADS Robert Johnson
- 2. SPOONFUL Willie Dixon

(ST-C-681287CT)

CREAM WHEELS OF FIRE LIVE AT THE FILLMORE



- 1. TRAINTIME Jack Bruce
- 2. TOAD Ginger Baker

(ST-C-681288CT)

De Tone Records

Presents

TONY SMITH & THE ARISTOCRATS

HI YO SILVER

#2900 Side 1



STEREO 331/3 RPM

- 1. HI YO SILVER—T. Smith Vocal (Charles Alexander)
- 2. I BELIEVE IN MUSIC—T. Smith Vocal (Mac Davis)
- 3. NEITHER ONE OF US—"Doc" Jones Vocal (J. Weatherly)
- 4. AIR MAIL SPECIAL—Casimir-Sherrill-Smith-Jones (Benny Goodman)

De Tone Records

Presents

TONY SMITH & THE ARISTOCRATS

HI YO SILVER

#2900 Side 2



STEREO 331/3 RPM

- 1. DRUM, DRUM—T. Smith Drums (T. Smith, B. Casimir & A. Jackson)
- 2. OUR DAY WILL COME—"Doc" Jones Vocal (Noel Sherman)
- 3. SPANISH EYES
 (Raempfert, Singleton & Snyder)
 GAMES PEOPLE PLAY—T. Smith on steel drum
 (Joe South)
- 4. LOVE COMEDY—.T Smith (T. Smith, B. Casimir & A. Jackson)

WHO'S NEXT

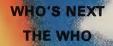
MCA RECORDS

MCA-37217



SIDE 1

1. BARA O'RIEY (4:59)
2. BARGAIN (5:93)
3. LOVE AIN'T FOR KEEPIN' (2:11)
4. MY WIFE* (3:35)
5. THE SONG IS OVER (6:16)
Composed By Peter Townshend
*Composed By Peter Townshend
*PRODUCED BY THE WHO
ASSOCIATE PRODUCERS:
KIT LAMBERT, CHRIB STAMP,
PETE KAMERON
ENGINEER:
KIT LAMBERT, CHRIB STAMP,
PETE KAMERON
Engineer: GLYN JOHNS
RECORDED IN ENGLAND
**MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVE



MCA RECORDS

MCA-37217



SIDE 2

1. GETTIN' IN TUNE (4:49)
2. GOIN' MOBILE (3:40)
3. BEHIND BLUE EYES (3:40)
4. WON'T GET FOOLED AGAIN (8:31)
Composed By Peter Townshend
Published By Track Music, Inc. (BMI)
PRODUCED BY THE WHO
ASSOCIATE PRODUCER: GLYN JOHNS
EXECUTIVE PRODUCERS:
KIT LAMBERT, CHRIS STAMP,
PETE KAMERON
Engineer: GLYN JOHNS
RECORDED IN ENGLAND

BY MCA RECORDS, INC. TO UNIVERSAL PUATA UNIVERSAL

33-237

VANILLA FUDGE

THE BEAT GOES ON

1. SKETCH - Vanilla Fudge

2. THE BEAT GOES ON - Sonny Bono



3. VARIATIONS ON DIVERTIMENTO NO. 13 IN F MAJOR - Mozart OLD BLACK JOE - Trad. DON'T FENCE ME IN - Cole Porter 12TH STREET RAG - Bowman-Razaf IN THE MOOD - Garland-Razaf HOUND DOG - Leiber-Stoller I WANT TO HOLD YOUR HAND, I FEEL FINE, DAY TRIPPER & SHE LOVES YOU - Lemmon-McCartney

4. THE BEAT GOES ON - Sonny Bono

5. FUR ELISE & MOONLIGHT SONATA - Beethoven

6. THE BEAT GOES ON - Sonny Bono

(C-12737CT)

33-237

VANILLA FUDGE
THE BEAT GOES ON

SIDE 2 ATCO RECORDS

- 1. THE BEAT GOES ON Sonny Bono
- 2. VOICES IN TIME
- 3. THE BEAT GOES ON Sonny Bono
- 4. MERCHANT Vanilla Fudge
 THE GAME IS OVER
 Bourtayre-Bouchety
- 5. THE BEAT GOES ON Sonny Bono

(C-12738CT)



MAXI SINGLE

1.-SANIBA URILE

(Fernando Colina)

DIRECCION GENERAL: ALEJANDRO PAGE

ARREGLOS Y DIRECCION MUSICAL:

JESUS CONTRERAS

HECHO EN VENEZUELA POR

VELVET DE VENEZUELA,S.A.

PARA DISTRIBUIDORA

VELVET RODVEN,C.A.

P.MCMXCII

P.MCMXCII



MAXI SINGLE LPV-110254-B

1.-SAMBA URILE

(Fernando Colina)

DIRECCION GENERAL: ALEJANDRO PAGE

ARREGLOS Y DIRECCION MUSICAL:

JESUS CONTRERAS

HECHO EN VENEZUELA POR

VELVET DE VENEZUELA, S.A.

PARA DISTRIBUIDORA

VELVET RODVEN, C.A.

P.MCMXCII

министерство культуры СССР



ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

ГОСТ 5289-80 © РИЖСКИЙ ЗАВОД ГРАМПЛАСТИНОК

QD 33

C T E P E O C60-14203

Гр. 3. 1-90

гимн солнцу

Группа СТАСА НАМИНА

ВСТУПЛЕНИЕ К «ГИМН СОЛНЦУ» (С. Намин — В. Харитонов) ПОСЛЕ ДОЖДЯ (О. Фельцман — М. Рябинин) ГДЕ ЖИВЕТ ВЕТЕР (С. Намин — П. Севак, перевод С. Намина) ТЫ ТОЛЬКО СЛУШАЙ (А. Слизунов — С. Намин) МИНИСТЕРСТВО КУЛЬТУРЫ СССР



ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

ГОСТ 5289-80 © РИЖСКИЙ ЗАВОД ГРАМПЛАСТИНОК

QD 33



C T E P E O C60-14204

Гр. 3. 1-90

гимн солнцу

Группа СТАСА НАМИНА

БОГАТЫРСКАЯ СИЛА [А. Пахмутова — Н. Добронравов]

СКАЖИ МНЕ «ДА» [С. Намин — В. Харитонов]

ПОСВЯЩЕНИЕ «БИТЛЗ» [С. Намин, А. Слизунов]

УТРО — ВЕЧЕР [С. Намин — В. Харитонов]

МУЗЫКАНТ [А. Слизунов —

О. Писаржевская, А. Монастырев]



C60-08367



1 сторона Гр. 3. 1-90

РОМАН КАРЦЕВ, ВИКТОР ИЛЬЧЕНКО МИХАИЛ ЖВАНЕЦКИЙ ЧТО СЛУЧИЛОСЬ? ГОДЫ ЛЕТЯТ. СЛОВА, СЛОВА О ГОРОДАХ АЛЛО, ВЫ МЕНЯ ВЫЗЫВАЛИ? (М. Жванецкий) Р. Карцев и В. Ильченко (1, 3) Р. Карцев (4) М. Жванецкий (2, 5) Запись из концертного зала



ГОСТ 5289-73 C60—08368



2 сторона Гр. 3. 1-90

РОМАН КАРЦЕВ, ВИКТОР ИЛЬЧЕНКО МИХАИЛ ЖВАНЕЦКИЙ СТАВЬ ПТИЦУ. ЛИЧНЫЙ ОПЫТ ЕСЛИ БЫ Я. ПОРТРЕТ АВТОБИОГРАФИЯ КАССИР И КЛИЕНТ (М. Жванецкий) Р. Карцев и В. Ильченко (1, 6) Р. Карцев (2) М. Жванецкий (3—5) Запись из концертного зала



гост 5289-73 C60-07077



третья гр 1-90 Сторона 1

СЕРЕНАДА СОЛНЕЧНОЙ ДОЛИНЫ ОРКЕСТР ОЛЕГА ЛУНДСТРЕМА

В хорошем настроении (Гарланд—Разаф)
Лунная серенада (Г. Миллер)
Дорога на Чаттанугу
(Гордон—Уоррен)
Я знаю почему (Уоррен)
Мы снова здесь (Дж. Грэй)
Коричневый кувшинчик
(обр. Б. Финигена)



гост 5289-73 С60-07078



третья **гр** 1-90 Сторона 2

СЕРЕНАДА СОЛНЕЧНОЙ ДОЛИНЫ ОРКЕСТР ОЛЕГА ЛУНДСТРЕМА

Это что-то зыбкое (Дж. Макгрегор и Г. Вильямс) Утренняя серенада (Ф. Карле) В кругу друзей (автор неизв.)

Нитка жемчуга (Уоррен) Я очарован (С. Липман)

BÖTTCHER/HUBWEBER:

SCHNACK

Side A:

1-4 Münster 17:07 5 Bruxelles 03:20



Side B:

1-2 Bruxelles 07:30 3-5 Zürich 14:45



33 1/3 RPM

Anthro 02

(P)+(c) 2005 aufabwegen

GEMA

(LC) 01291

anthropometrics

a sublabel of aufabwegen



В

p.o.box 100 152 50441 Cologne . Germany www.aufabwegen.com

Side A Stereo

APL1-1535-A



New Birth Disco
The New Birth

1 Money Runner (Jones) 3:24



Victor

- 2 (Them) Changes (Miles) 3:49
- 3 (We've Got to) Pull Together (Fuqua-Hawkins-Taylor) 4:40
- 4 K-Jee (Fuqua-Hearndon) 4:36

Side B Stereo

APL1-1535-B



New Birth Disco The New Birth

1 Comin' from All Ends (Baker-Wilson) 7:55



Victor

2 Got to Get a Knutt (The New Birth) 7:433 I Wash My Hands of the Whole Damn Deal (Baker-Frey) 3:25

Golden W Crest

LOUIE'S LOVE SONGS LOU CARTER

C	2-30	110)
15	IDE	A	



Tru-Hi-Fi Recording

1.	I CAUGHT A COLD IN MY HEART	2:30
2.	THE MURIALS ON THE WALL	2:27
3.	DOWN WHERE THE STREETCAR BENDS	2:15
4.	THE DIFFERENT SHAPES THEY ARE	2:24
5.	SELFISH	2:26
6.	MARFI	2:14

All funes composed by Low Carter

Published by Adams Publishing (ASCAP)

PLAYING 331, MICROGROOM

Golden W Crest

LOUIE'S LOVE SONGS LOU CARTER

CR-3010 SIDE B



Tru-Hi-Fi Recording

1. WHATISA MATTER WIT ME	1:50
2. ONLY A ROOM IN THE CELLAR	2:37
3. I DON'T WISH THAT I WAS NOBODY BUT ME	2:04
4. APRIL IN PECRIA	2:25
5. I GOT A ROSE BETWEEN MY TOES	1:57
A IE I HAN A NOCE SHIT OF MICKELS	7.20

All tunes composed by Lou Carter Published by Adams Publishing (ASCAP)

Published by Adams Publishing (ASCAP)

PLAYING 331/3 MICROGROOM

KTE presents

SIDE ONE

ROCK 80

CARS - Gary Numan

® 1979 A Beggar's
Banquet Recording*

BRASS IN POCKET -Pretenders

@ 1980 Sire Records, Inc.

DRIVER'S SEAT - Sniff

'N' The Tears @ 1979 Atlantic Recording Corp.*

CRUEL TO BE KIND .

Nick Lowe

@ 1979 CBS, Inc.

IS SHE REALLY GOING OUT WITH HIM? .

Joe Jackson @ 1979 A & M Records, Inc.

HEARTBREAKER -

Pat Benatar

@ 1979 Chrysalis Records, Inc.

CALL ME Blondie
9 1980 Chrysalis Records, Inc.

*Produced Under License From Atlantic Recording Corp.

TU 2780 stereo

Oc 1980 K let International, Inc. — Made in U.S.A.

presents

SIDE TWO

ROCK 80

DO YOUREMEMBER **ROCK 'N' ROLL RADIO?**

- The Ramones @ 1980 Sire Records, Inc.

MY SHARONA . The Knack

1979 Capitol Records, Inc.

I WANT YOU TO

WANT ME - Cheap Trick @ 1975 CBS, Inc.

HOLD ON - Ian Gornm @ 1979 CBS, Inc.

ONE WAY OR ANOTHER - Blondie @ 1979 Chrysalis Records, Inc.

WE LIVE FOR LOVE . Pat Benatar

@ 1980 Chrysalis Records, Inc.

POP MUZIK M

1979 Sire Reco.ds. Inc.

TU 2780 stereo

1980 K. lel International.Inc. - Made in U.S.A.



AB 4042 (AB 4042 SA)

SIDE 1 33 1/3 RPM

THE OUTLAWS "OUTLAWS"

1.	THERE GOES ANOTHER LOVE SONG (H. Thomasson/B.L. Yoho)	(3:03
2.	SONG FOR YOU (H. Thomasson/B. Jones)	(3:30
3.	SONG IN THE BREEZE	(3:03
4	(H. Paul) IT FOLLOWS FROM YOUR HEART	(5:20
	(B. Jones)	
5.	CRY NO MORE (B. Jones)	(4:17

Manufactured by PAUL A. ROTHCHILD

® 1975 Arista Records, Inc.

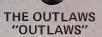
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AB 4042 (AB 4042 SB)



SIDE 2 33 1/3 RPM

 WATERHOLE (Outlaws) 		(2:04)
2. STAY WITH I	ME	(3:29)
(H. Paul) B. KEEP PRAYII	٧'	(2:42)
(F. O'Keefe) KNOXVILLE	GIRL	(3:29)
(H Thomasso	SS & HIGH TIDES	(9:47)
PRODUC	CED BY PAUL A. ROT 975 Arista Records, In Unauthorized duplication is a Wolfright of applicable lawn 5	HCHILD 14 10019
od by Aris	Unauthorized duplication is a ViolAtion of applicable laway 5	7th St., 14.



Produced by Ricky Wilde Engineered by Stephen Stuart

Side 1 ST-17065





@1981 RAK Records Ltd.

2. WATER ON GLASS · 3:24 3. OUR TOWN • 3:48 4. EVERYTHING WE KNOW • 3:41 5. YOUNG HEROES • 3:09 All Tunes Written by R. Wilde and M. Wilde All Tunes Published by Finchley Music, Inc.—ASCAP
An Original RAK Records Ltd. Recording
Recorded in England

All Tunes Published by Finchley Music, Inc.—ASCAP
An Original RAK Records Ltd. Recording
Recorded in England

1. KIDS IN AMERICA • 3:19



KIM WILDE

Produced by Ricky Wilde Engineered by Stephen Stuart

Side 2 ST-17065





@1981 RAK Records Ltd.

1. CHEQUERED LOVE • 3:15 2. 2-6-5-8-0 • 3:04 3. YOU'LL NEVER BE SO WRONG • 4:06 4. FALLING OUT - 3:58

5. TUNING IN TUNING ON • 4:23 All Tunes Written by R. Wilde and M. Wilde All Tunes Published by Finchley Music, Inc.-ASCAP An Original RAK Records Ltd. Recording Recorded in England

Recorded in England

ONAUTHORIZED DUPLICATION IS A VIOLATION OF REPRIESBURY OF RE

PRECIOUS TIME

- PROMISES IN THE DARK (Geraldo/Benatar)
 Rare Blue Music, Inc./Big Tooth Music Co./ Neil Geraldo Music Co. (ASCAP)
- FIRE AND ICE (Kelly/Sheets/Benatar) 3:20
 Rare Blue Music, Inc./Big Tooth Music Co./
 Discott Music/Denise Barry Music (ASCAP)
- 3. JUST LIKE ME (Dey/Hart/Melcher) 3:28 Daywin Music, Inc. (BMI)
- 4. PRECIOUS TIME (Steinberg) 6:02
 Billy Steinberg Music (ASCAP)

Produced by KEITH OLSEN AND NEIL GERALDO

SIDE 1
PAT
BENATAR



CHR 1346 (CHR-1346-AS) 1981 Chrysalis Records



Chrysalis.

PRECIOUS TIME

IT'S A TUFF LIFE (Geraldo) 3:16
 Rare Blue Music, Inc./Neil Geraldo Music Co. (ASCAP)

2. TAKE IT ANYWAY YOU WANT IT (Briley/Geraldo) 2:48
Rare Blue Music, Inc./Miserable Melodies/
Neil Geraldo Music Co. (ASCAP)

3. EVIL GENIUS (Geraldo/Benatar) 4:34
Rare Blue Music, Inc./Big Tooth Music Co./
Neil Geraldo Music Co. (ASCAP)

4. HARD TO BELIEVE (Geraldo/Grombacher) 3:26
Rare Blue Music, Inc./Tyreach Music Co./
Neil Geraldo Music Co. (ASCAP)

HELTER SKELTER (McCartney/Lennon) 3:48
 Maclen Music, Inc. (BMI)

Produced by KEITH OLSEN AND NEIL GERALDO

SIDE 2
PAT
BENATAR



CHR 1346 (CHR-1346-BS) 1981 Chrysalis Records



Chrysalis.



GEFFEN RECORDS



GHS 24081

1

WANG CHUNG MUSIC FROM THE MOTION PICTURE TO LIVE AND DIE IN L.A.

ALL SONGS COMPOSED, PRODUCED AND PERFORMED BY WANG CHUNG AND RECORDED IN MOTION-RAMA BY DAVID MOTION EXCEPT "PRODUCED BY TONY SWAIN AND STEVE JOLLEY "PRODUCED BY WANG CHUNG, ASSISTED BY DAVID MOTION "**PRODUCED BY CHRIS HUGHES AND ROSS CULLUM

7. 2. 3. 4.	TO LIVE AND DIE IN L.A.* LULLABY WAKE UP, STOP DREAMING** WAIT***		4:52 4:40 4:36 4:22

All songs published by Chong Music Ltd., adm. by WB Music Corp. ASCAP © @1983, 1985 The David Geffen Company



GEFFEN RECORDS



GHS 24081

2

WANG CHUNG MUSIC FROM THE MOTION PICTURE TO LIVE AND DIE IN L.A.

ALL SONGS COMPOSED, PRODUCED AND PERFORMED BY WANG CHUNG AND RECORDED IN MOTION-RAMA BY DAVID MOTION

	CITY OF THE ANGELS		9:16
2.	THE RED STARE		3:10
3.	BLACK-BLUE-WHITE		2:20
4	EVERY BIG CITY		5-10

All songs published by Chong Music Ltd., adm. by WB Music Corp. ASCAP

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ALICE COOPER WELCOME TO MY NIGHTMARE

STEREO



ONE

(P) 1975 ATLANTIC

- 1. WELCOME TO MY NIGHTMARE (5:19) Cooper - Wagner
- 2. DEVIL'S FOOD (3:38) Cooper - Ezrin - Kelley Jay
- 3. THE BLACK WIDOW (3:37)
 - Cooper Wagner Ezrin
- 4. SOME FOLKS (4:19)
 Cooper-Gordon-Ezriñ
 5. ONLY WOMEN BLEED (5:59)
 Cooper-Wagner
 ST-A-753323-PR

 ST-A-753323-PR

 AWARINER COMMUNICATORE COMMU





ALICE COOPER WELCOME TO MY NIGHTMARE

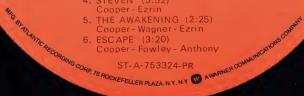
STEREO



TWO

- Cooper Wagner Ezrin

- 4. STEVEN (5:52)



(P) 1975 ATLANTIC

thundris Cruises CHAPEL BIEM

SIDE 1

PR7T 120

JIMMY AND HIS ATHENIANS ARRANGED BY: C. CLAVAS

1. FIDDLER ON THE ROOF (Bock-Harnick)

ce 2. In the Data (S. Xarhakos) (S. Xarhakos) of this THE DAYS OF KING OTTO
(S. Xarhakos)

chandris THISPS BIEM PR7T 121 SIDE 2

JIMMY AND HIS ATHENIANS ARRANGED BY: C. CLAVAS

3. LARA'S THEME

Distel-M. Teze-M. Teze) record profi

nance, broadcasting and

FIDELIT HIGH ULTRA

Miller Music Corp. ASCAP Time 2:30

45-16662 MB-19246

BI RECORDS SOFT NON CALIFORNIA TRIO STATE OF BLANK WITH THE SERVENT SOFTLY, AS I LEAVE YOU (DeVita-Calabrese)

NORDIC TRIO

FIDELITY ULTRA HIGH

Lowery Music Co., Inc. Time 2:13

45-16662 MB-19247

DOT RECORDS. INC. HOLLINGS ON CALIFORNIA TRIO SEETHES CHRONING SEETHES CHRONING (Joyner-Cartey)